

BACONIANA

VOL. XXX.

No. 120.

October 1946

EDITORIAL NOTES

SHAKESPEARE AN ARISTOCRAT. A contributor to *Notes and Queries* of 15th June writes:

"The late Dr. Melsome was convinced that the author of the plays must have been an aristocrat and courtier ('The Bacon-Shakespeare Anatomy,' pp. x, xi, 121). It is only honest that we should make a present to Dr. Melsome's disciples of this passage from Emerson's *Journal*, 1853 ('Journals,' viii, 267):

"*Troilus and Cressida* contains many of those sentences which have procured a fame for Shakespeare quite independent of his dramatic genius: and which, in the clear and disengaged sentences, their universal aptness, imply the widest knowledge of men, and one would say such experience and such easy command as only courts and intimate knowledge of affairs and habits of command could bestow. It requires the habits of Leicester and Essex, of Burleigh and Buckingham, to speak the expressed essence of life in so large and so easy a phrase."—D.Q.

In several numbers of *Notes and Queries* the scholar who writes under the above initials has contributed valuable notes on points made by Dr. Melsome, and he had delivered a verdict favourable to the author of *The Bacon-Shakespeare Anatomy*.

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"FOOLERY DOTH WALK ABOUT THE ORB." In contrast to the above, we have a cutting from *The Morning Herald*, Sydney, of 23rd March. This is an alleged review of Dr. Melsome's book by "R.G.H." Although it contains some 900 words, not one single point made by the author of the book is mentioned. Instead, the "reviewer" writes an article airing his own views on the subject of Bacon and Shakespeare, about which he shows himself colossally ignorant. He objects to the first sentence of the Introduction, which appears to have been the extent of his reading. However, he quotes this:

"My object in writing the following pages is to demonstrate that the minds of Bacon and Shakespeare are not two minds but one."

He does not consider the author had a right to "demonstrate," but merely to "inquire whether!" It does not occur to "F.G.H." that the inquiry stage had been passed during Dr. Melsome's earlier

studies some fifty years before he wrote, and probably long before "F.G.H." had been ushered into the world for our better instruction. From inquiry, Dr. Melsome had proceeded to "diligent dissection and anatomy" of the Bacon-Shakespeare mind. What can this be but a "demonstration?"

"R.G.H." does not deny scholarship and culture to Shakespeare. He sends him to the Grammar School, and when he leaves this little one-master school, he is duly qualified to instruct the nobility which, we are told, he did for the next eight years!

"The explanation of everything seems to lie in those lost eight years. My own theory is that he was really a schoolmaster during that time (but not in some village or small school) as usher—a post for which his Stratford education would fit him—but in the great house of some nobleman, first as pupil, then as tutor, secretary, 'Johannes Factotum.' The nobleman may have been Essex, or Southampton, or Herbert, or Oxford—or any one."

"May have been" is a most useful phrase, and has done yeoman service in the cause of Stratford. When Shakspeare left school, at the age of about 13, Oxford was 27. The Oxfordians will be pleased to know the name of his schoolmaster. At last a link has been discovered between Oxford and Shakspeare!

After eight years of teaching one of these noblemen, "or any one," "he went to London and got himself a job in the playhouse."

At the conclusion, this "authority" has the impudence to say:

"Dr. Melsome has recently died. If he were alive I should be pleased to present him with my suggestion!"

How grateful Dr. Melsome would have been!

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SEIGNOR MOLINES. In Nashe's *Pierce Penilesse* (1592), there is a section devoted to "the strange alteration of the Countie Molines, the Prince of Parma's companion.":

"Rare and worthy to be registered to all posterity is the Countie Molines' (sometime the Prince of Parma's Companion) altered course of life who, being a man that lived in as great pompe and delicacie as was possible for a man to doo . . . resolved twixt God and his conscience to forsake him to the severest forme of life . . . betook him to the most beggardly new erected Order of the Fryer Capuchines . . . In this severe humilitie lives this devout Countie, and hath done this twelvemonth."

Nashe states that he was (in 1592) "Junior of the Order." Is this the same Seignor Molines to whom Bacon, in a letter in Latin to Father Fulgentio of Venice, asked for his commendations to be passed "to that reverend and most illustrious man, Seignor Molines?"

The letter is undated, but it was written after 1609, as he refers to *De Sapientia Veterum* as having been published.

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THOMAS BUSHELL. Ward Lock's *Guide to Aberystwyth* states that the hilly districts at the back of the town were famous in

pre-Stuart times for their mineral wealth. Over three centuries ago, Sir Hugh Myddleton is said to have derived a profit of £25,000 a year from the mines. He was followed by Thomas Bushell, and much of the wealth he acquired was lent to Charles I. To turn the king's borrowings into cash, a mint was formed at the castle.

Bushell, who had been employed by Bacon as his Seal-bearer, and one of his secretaries, admitted that he had gained his early knowledge of mineralogy from Bacon. He was only 15 when he first entered Bacon's service. In 1650, he published "An Abridgment of the Lord Chancellor Bacon's Philosophical Theory in Mineral Prosecutions." In 1663, he became "Master Workman of the Royal Mines."

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"EDUCATION!" *The Birmingham Advertiser* of 29th June reports that as part of the Modern Secondary Schools' educational programme, parties of boys and girls are taken to Stratford-on-Avon, "particular interest being shown in the boy Shakespeare's desk!" Needless to say the "Birthplace," "Anne Hathaway's Cottage" and other make-believes are included. Young minds are easy victims of deceptions. If this is the kind of "education" provided out of the pockets of the rate-payers, our children will have much to unlearn, that is if they learn to think.

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THE MYSTERIOUS "MR. W.H." Some faint light on the identity of "Mr. W.H." of the Dedication of the Sonnets, signed "T.T." appears in the Dedication of Southwell's *Fourfold Meditation*, printed by the same printer (Eld) in 1606, and published by "W.H." for Francis Burton. "W.H." signed the Dedication "To the Right Worshipfull and vertuous Gentleman, Mathew Saunders, Esquire," to whom he "wisheth with long life a prosperous achievement of his good desires." There is certainly a familiar sound about this, and it reminds us of the Sonnet dedication with "all happinesse, and that eternitie promised by our ever-living poet, wisheth the well-wishing adventurer in setting forth." Did "W.H." and not Thorpe, write this Dedication?

Of Southwell's *Meditation*, he says, "Long have they lien hidden in obscurity, and haply had never seene the light, had not a mere accident conveyed them into my hands." Did the circulation of poems in manuscript make unauthorised publication easy, and did "W.H." obtain the Shakespeare sonnets by a similar "accident?" It appears that Thorpe had a "jackal" named William Hall. The *Meditation* is a tiny quarto of only ten pages. It is exceedingly rare. The B.M. copy was bought at Sotheby's in July 1881, and was said to be unique.

CAN YOU SOLVE THIS? The writer has been shown a copy of Cicero's works in Latin, printed at Hanover, and bearing the date MDCIIX. This date, so one expert told us, is intended to represent 1608. Another suggests a misprint. There is no copy of this edition in The British Museum, but the assistant superintendent of the Reading Room also considered that it stood for 1608. If this be the year of printing, how can one account for the fact that Queen Elizabeth's badge of a crowned eagle holding a sceptre with the raised claw of the right foot, and the other foot in the circumference of a crown from which a sprig of roses emerges is stamped on the cover? The College of Arms confirms that this was originally the badge of Anne Boleyn, and was taken over by Elizabeth, but she had been dead five years when the book appeared, if the date is 1608.

The book is copiously underlined in ink of the period, and has trefoils and a few other marks used by Bacon in the margins. There are a few marginal notes in Latin, but an expert said he did not recognise the handwriting as Bacon's. The book came from the Tyrwhitt-Drake Library at Shardeloes in 1904.

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AIDS TO RESEARCH. For seven years we have been deprived of our best avenues of research owing to the removal from London of rare books, records, and documents.

The British Museum Library and Reading Rooms are now restored, so is The Public Record Office, which contains many unexplored documents among its archives. Lambeth Palace Library holds bundles of Baconian correspondence, particularly between Anthony and Francis and also their mother, which have never been examined, except partly by the late Mrs. Chambers Buntin. If anybody having the time, and the necessary familiarity with the handwritings of the period, could undertake this research, there are possibilities of bringing startling facts to light.

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A VARIORUM EDITION OF THE SONNETS. This is a valuable aid to the student of the Sonnets, and has recently been edited by Hyder Edward Rollins, and published by J. B. Lippincott Company, Philadelphia and London. Volume I, which prints all the Sonnets with a mass of commentary from the beginnings until 1942, contains 404 pages. Volume II of 531 pages is concerned with the various theories as to date of composition, and the identifications of the principal "dramatis personae" &c., Baconian writers on the

Sonnets are frequently and freely quoted, side by side with the orthodox.

In his Introduction, Mr. Rollins says:

"If I seem to devote too much space to the views of what may be called the unorthodox, or anti-Stratfordian schools, I can only say that they are necessary for completeness, and that not infrequently they rest upon no more shaky foundation of fact and fancy than the pronouncements of orthodox commentators. Even the learned magazines, which are presumably directed only at scholarly readers, all too often contain articles of academic origin which one might have expected to find in BACONIANA, and its rivals."

Among the many subjects covered in Volume II are:

The authenticity of the 1609 text.

Date of Composition

Sources

The Dedication and Mr. W.H.

The Friend

The 'Dark Woman'

The Rival Poet

Willobie his Avis

The Vogue of the Sonnets

Indexes to Books, Articles, Commentaries &c.

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ALMOST AN HERETIC! In *The Observer* of 14th July, Mr. Ivor Brown, the Editor, reviewed Sir Edmund Chambers' *Sources for a Biography of Shakespeare*. This book is a statement of the documented facts of the "life." Shorn of its fictions and modern embellishments the man is revealed in his true colours, and exceedingly drab ones they are! Mr. Brown asks:

"What do we mainly derive from the few deeds and records involved? A sharp regard for personal property, no letting up on small debts in Stratford, a peasant's thrift, evasion of rates in London, brawling and threatening of violence in Southwark, marriage-broking for a lodging-keeper's daughter—well, this may be the life behind the Hand . . . But one has also the well-stored mind and the classical, historical, scientific and legal knowledge in the plays. The verses locally attributed to Shakespeare (*sic*) the 'Lousie Lucy' jingle, the poet's epitaph, and the two epitaphs on the Coombes, are certainly poor stuff."

Sir Edmund Chambers will help one to go on puzzling. I am, like Sir Edmund, puzzled and agnostic in this matter. "The last word for a self-respecting scholarship can only be that of nescience."

In *Time and Tide's* review (20th July), Mr. B. Ifor Evans says, "This generation can be deeply grateful in an age of fantastic speculation in Shakespearean scholarship" for Sir Edmund Chambers' book.

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FALSTAFF'S DEATH. In *The Methodist Recorder* of 4th July, the Rev. Henry Bett, M.A., Litt.B., contributed an article on the

famous emendation by Lewis Theobald, in the early 18th century of the obviously misprinted words in the First Folio text of *Henry V* (11-3), where Mrs. Quickly describes Falstaff's death, and adds the words, "for his nose was as sharpe as a Pen, and a Table of greene fields." Theobald altered the latter part to "and a' babbled of green fields," and editors have since followed him.

Edwin Reed in *Bacon and Shakespeare Parallelisms* pointed out that there are six presages of death mentioned by Mrs. Quickly, and all are taken from the *Prognostica* of Hippocrates, a Greek physician of the fifth century B.C. Five of these six were named by Bacon in his *History of Life and Death*, published in 1623—the same year as the first appearance of the disputed words in *Henry V*. Now the word "Table" is printed in the Folio with a capital "T," in accordance with the usual printing of substantives at that time. Shakespeare could not, therefore, have intended it for "a' babbled" which is a verb.

Hippocrates was describing death as seen in an ancient Greek. He used a Greek word which means "pale green," and which is appropriate to the olive-complexioned people of Greece. Naturally, the face would turn paler. What Shakespeare wrote was "on a Table of green field," but the compositors of the Folio made a hash of it, as they did of numerous other passages. It is heraldic language, such as Shakespeare often uses in simile or metaphor. It means that Falstaff's nose stood out prominently and sharply as a quill pen on a green surface—the heraldic word "field" meaning a background. Hippocrates names these presages:

Handling the bedclothes awkwardly
Gathering bits of straw, or stems of flowers
Raising the hand aimlessly to the face
The nose sharp
The whole face of a pale-green colour
The extremities cold.

Not one is overlooked by Mrs. Quickly. It is, of course, possible the puzzling words were in the play as originally written and that being beyond the understanding of the theatre and "the mutable rank-scented many" were cut out, and so did not appear in the quartos (1600, 1602, 1608). "Table" is the very old term for a writing surface. It is so mentioned twice in *Exodus*, and again in *2 Corinthians*, iii: "Written . . . not in tables of stone, but on fleshy tables of the heart." Hamlet refers to his memoranda book as "my tables."

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LORD ZOUCHE OF HARRINGWORTH (1560-1625). There is an emblem in *The Mirrour for Majestie* (1618), under the heading of Lord Zouch, showing Apollo seated on a throne and presiding over the nine Muses (four seated on his right, and five on his left). They all

face the Castalian spring, or Muses' well. On a rock in the centre of this circular well is Pegasus, the winged horse of poesie. Encircling the well is more water on which swim a number of swans. The motto is in Italian, "Chiario, quieto, profondo, divino" (Illustrious, peaceful, profound, divine). The lines under the emblem read:

Heere Phoebus and the Sacred Sisters sit,
Chiefly attending Harmonie, and Wit:
Who stay to heare the dying Swans to sing
Sad Epods; riding on the Thespian Spring.
Heere the wingd-horses hoofe digs up that Well
Whence gurgle streames of Art, and sacred Skill.
Divines (like Pegasus) divinely moouue
In Man, springs of profound, and precious loue
To heav'nly Wisedome; who t'ech passing by,
Poynts out the path-way to Eternitie.
And whilst You doe your noble thoughts confine
To what Divines preach, You become Divine.

Zouch was a friend of Sir Henry Wotton, and is said to have been intimately acquainted with Ben Jonson, but there is nothing known as to his having been a poet. How can the emblem and verse be applied to Lord Zouch? Was he one of the concealed poets of the age? Perhaps some of our readers can throw light upon this mystery.

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LITERARY "PIRATES." The usual channels in which manuscripts were captured and brought to Elizabethan and Jacobean booksellers were the stage (through prompt books or actors' memories), or from copies of poems, essays, &c., circulated in manuscript. Bacon's Essays were published in 1597 when they were far from complete. Only ten had been written but, says Francis in the letter of dedication to his brother, Anthony, "I do now like some that have an orchard ill neighboured, that gather their fruit before it is ripe to prevent stealing." Nashe, in *The Terrors of the Night* (1594) complained that a friend of his had stolen a copy of this work; had employed several scribes to make more copies and was selling them to his own advantage. Shakespeare's Sonnets reached the printers through "underground" ways. Thomas Heywood (Address 'To the Reader' prefixed to his play *The Rape of Lucrece*) said, in 1608, "Yet since some of my plays have unknown to me, and without any of my direction, accidentally come into the printer's hands, and therefore so corrupt and mangled (copied only by the ear) that I have been as unable to know them as ashamed to challenge them . . . being published in such savage and ragged ornaments." Apart from the second quarto of *Hamlet*, most of the Shakespeare plays printed prior to the Folio are in the nature of "ragged ornaments."

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THE BACON-SHAKESPEARE ANATOMY. By the time this number is in the hands of readers, the American edition of the late Dr. Melsome's book is expected to have been published by Russell

Moore, of 80, Wall Street, New York. Will American Baconians kindly note, and do their best to help in making the publication known—particularly through the Press?

* * *

PIFFLE AND POPPYCOCK. Correspondence on Bacon and Shakespeare extended over a long period in the summer in the *Irish Times*. As usual the limitations of the Stratford case (if such it can be called) were soon apparent. We cannot give space to a detailed commentary but we cannot resist this choice example of fabricated "biography:" it comes from the fertile imagination of Mr. S. F. Arthur Coles, who writes from The Authors' Club, Whitehall Court, S.W.1:

"Is it conceivable that the extremely shrewd and perspicacious martinet, Queen Elizabeth, would have accorded Shakespeare the signal favours she did, and attended in state in the Great Hall of Clement's Inn, the first performance of *Twelfth Night*, if there had been any peradventure of doubt of his *bona fides* as its rightful author?"

There is no evidence of "signal favours," or even personal encounter between the player and the Queen; nor that she attended any performance of *Twelfth Night*. There never was a Hall of Clement's Inn to the best of our knowledge. Mr. Coles appears to have got muddled in his mind with a performance of the play in the Middle Temple Hall in 1601. The sole evidence for this depends upon a memorandum in the Diary of John Manningham a barrister. He does not tell us whether the play was acted by professionals or by members of the Inns of Court, nor whether the author was present; nor does he name him. If the Queen had been present, he and others would have recorded the fact with pride. Mr. Coles appears to have all the qualifications for writing a scenario for a film! He might make a fortune in Hollywood.

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"If we wish to know the force of human genius, we should read Shakespeare. If we wish to see the insignificance of human learning, we may study his commentators."

Hazlitt, *Table Talk* ("On the Ignorance of the Learned")

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SPREADING THE GOSPEL. Miss Mabel Sennett, Chairman of Council of the Bacon Society, an admirable speaker with a gift for marshalling and presenting her facts, is giving two addresses to members of the Heracles Lodge of the Theosophical Society (50 Gloucester Place, W.1) on October 7th, at 6-30 p.m., entitled "Francis Bacon: the Man and his Work," and another on November 18th, at 2-30 p.m., "The Wisdom of Shakespeare." Miss Sennett may be relied upon to deliver interesting and instructive lectures which should impress occultist members of the Heracles Lodge and their friends.

NO SHAKESPEARE FOR HOLLYWOOD. Mention of Hollywood draws attention to a recent press lecture at Bangor by Mr. Adrian Scott, an American film producer, who told his audience that "William Shakespeare would not be a highly unsuccessful writer at Hollywood to-day, because of the strict censorship existing." We are not in the least surprised, for not only is Shakespeare caviare to the American million—whose education is at a lower ebb than ours here which is saying a good deal—but American films rarely portray real flesh and blood stories, seeking ever the glamorous, love-making, and fanciful type of stuff with beautiful young women, handsome lovers, and a few tough "guys" thrown in as a contrast. They evidently want sex stuff of the popular novelette type. We observe that a big Hollywood Producing Company propose to spend a million sterling on a "Life of Christ" but the writer must not on any account criticise the Jews! *Mutatis mutandis!*

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WILL SHAKSPER'S RELIGION. Previous mention of *The Irish Times* reminds us that recently their literary critic devoted two columns to the review of a book by an Irish priest, Dr. De Groot, in which the author makes strenuous attempts to claim "Will" and his father, John Shakspeare (or Shagspur) as Catholics. From such little as is known of their lives they could scarcely have been of much credit to that faith or any other! However, the author essays to sketch purely from his imagination the religious influences which "may have been" exerted upon our "Will." He blithely jumps from "home training, books, schoolmasters, and vicars." At school "Will" went "possibly" in turn to a Catholic Acton, to a Protestant Roche, to a "growingly" Catholic Hunt, to a "conjecturally" Catholic Cottam. His home influence is assumed to have been "strictly Roman Catholic," As "Will" could not properly even sign his name and inferentially could not read, all this home and scholastic influence must have been badly wasted! We allude to this amazing farrago of nonsense, not because of the gullibility of Dublin in regard to Shakspeare but because it has been issued by the Oxford University Press at 20s. Is the O.U.P. so bankrupt of books worth while, and is Oxford so ignorant of the very history of the period, that it resorts to such pathetic rubbish?

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THE "K" CIPHER. Mr. R. L. Eagle, who has written *inter alia* an article on investigations he has made respecting Thomas Powell's "Repertoire of Records" of 1631, deserves our thanks for the painstaking manner in which he has discovered that the particular lapse in numeration appearing in that volume was not, as Messrs. Clinton and Frank Woodward believed, clues leading to the "K" Cipher, but were normal procedure. Advocates of the "K" Cipher, whose existence Mr. Eagle questions, do not, and never did regard

"The Repertoire" as their sheet anchor. It was, rightly or wrongly, merely one clue which led them to the discovery of the extraordinary repetition of certain numbers and helped to carry them to a solution of the mystery of this frequently used series to indicate Bacon or the Rosicrucian Fraternity. This is assuredly proved in Woodward's two works, "Secret Shakespeare Seals" and "Francis Bacon's Cypher Signatures" discussed in BACONIANA in recent issues. They are too frequently prominent to be conjured away by such a word as "coincidence." They appear in the most outstanding works of both Bacon and Shakespeare and even on monuments like that in Westminster Abbey dedicated to Shakespeare. While thanking Mr. Eagle for his trouble we think that enough has been said on the subject, and hope to let it rest at least awhile.

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SHAKESPEARE'S SONNETS. It is sad that Miss Margaret M. Spain, whose pen-name was Mary Kavanagh, should be lost to us just as her brochure, "Who wrote the Shakespeare Sonnets?" has been published by the Metropolitan Publishing Co., Ltd., Dublin (price 2s.). This very clever analysis, written with a delicate touch, examines them through a woman's eyes, with erudition and insight. "Adonis of the sonnets" she writes, "is the genius of the plays . . the lover of Adonis is therefore the man and the Philosopher Francis Bacon, who thus by his humility would disarm the judgment of future ages, and bespeak 'men's charitable speeches'." And who is the famous "dark lady." Her name is Melpomene, the terrible but passionately loved muse of tragedy. The poet says many sinister things about her, for is she not made up of black and stormy passions and direful deeds? It is a reflection of the passing of the years of Francis himself, when love, and all that goes with Adonis is eclipsed by the shade of the black lady with pale cheeks and mournful eyes, Melpomene—Tragedy. Miss Spain carries the reader with her throughout the thirty-two pages of this little gem, and those who are following Mr. Alfred Dodd should obtain this admirable piece of intuitive work.

WAS SHAKESPEARE EDUCATED?

By W. G. C. GUNDRY

To the Agreeable Variety of Readers

"To prejudge other men's notions before we have looked into them, is not to show their darkness, but to put out our own eyes."
(Locke.)

THE question of the authorship of the plays known as Shakespeare's involves other considerations than merely that of identifying the author; it has very wide ramifications which include, if the plays be ascribed to Francis Bacon, an examination of his whole philosophy and its connection with these dramatic works; it is therefore a matter of importance far transcending the question of who wrote them.

To identify the author is only the beginning of the quest—we have only taken hold of the thread—the *filum labyrinthi* of Bacon's philosophy.

It is the contention of Baconians that the Plays of Shakespeare are a part of Bacon's *Instauratio Magna*.

The whole question is not popular with the average literary critic as it upsets his fixed notions and, indeed, renders nugatory much Shakespearean literature. Unhappy is he upon whom the World discharges the vials of its wrath at outraged orthodoxy! and such is usually the lot of anyone who, however reasonably, exposes a fallacy or a false tradition which has long been accepted as the truth: the way of the reformer or innovator has always been hard: Galileo was not popular in some quarters! Calling into question the authorship of the Shakespeare Plays has proved no exception to this general truth, however well it is supported by facts.

This perhaps explains why some scholars who realise the truth have hesitated to declare themselves as out-and-out Baconians and disbelievers in the Stratford Myth; such a declaration might, and surely would, expose them to ridicule and endanger their reputations as so called "competent scholars."

"Qui observat ventum non seminat, et qui considerat nubes, nunquam metet."

The orthodox critics view with resentment any attack upon what they regard as the established authorship of their *Idol of the Theatre* and look upon Baconians as intruders into a domain which they regard as peculiarly their own, and therefore sacrosanct. Baconians have been accumulating proof upon proof for many years in order to bring about a marriage between Bacon's philosophy and the dramatic works of Shakespeare.

It may be asked, as it often is, what does it matter so long as we have the Plays?

The question has been dealt with by Mr. Ivor Brown, the Editor of *The Observer*, when he writes:—

"The common statement that the author does not matter,

since we have the plays, seems to me singularly fatuous. Don't we wish to praise famous men justly? Isn't the truth about the world's supreme poet worth discovery?"

The most vulnerable point in the orthodox case is the immense discrepancy which exists between the reputed author Shakspeare of Stratford and the Shakespeare Plays; a perusal of Sir Sidney Lee's "*A Life of Shakespeare*" brings this out clearly.

To read this alleged life is to realise how few are the actual recorded facts in the life of Shakspeare. This has been admirably demonstrated recently in "*The Fictitious Shakespeare Exposed*" by Mr. Edward D. Johnson.

But Sir Sidney Lee was not content with his evasions in his attempt to portray the subject of his biography, but even had the effrontery to write of the Baconian belief in the authorship of the Plays:—

"The whole farrago of printed verbiage which fosters the Baconian bacillus is unworthy of serious attention from any but professed students of intellectual aberration."

It is thought well to put this opinion on record in order that when the truth of the Baconian belief is universally accepted it may be realised how so-called literary authority may err.

The esteem in which the plays known as Shakespeare's are held to-day dates from the latter end of the Eighteenth Century. After the first appreciation which greeted their appearance when they were being acted on the Elizabethan and Jacobean stage their popularity gradually waned until the time arrived when *Hamlet's* madness caused mirth and *The Tempest* was considered a comic piece! This variation of opinion on their merit through the centuries is to some degree reflected in the opinions held as to the extent of Shakespeare's learning by leading literary men from the Seventeenth Century to the present day; we set out some of these hereunder:—

"Nature only helpt him."—*Leonard Digges* 1640.

"His learning was very little."—*Thomas Fuller* 1662.

"Taught by none."—*Dryden* 1667.

"He was as much a stranger to French as Latin."

—*Gerald Langbaine* 1691.

"The only author that gives ground for a very new opinion that the philosopher, and even the man of the world, may be born as well as the poet."—*Alexander Pope*.

"He was the product of the spontaneous hand of nature, with no help from art."—*Joseph Addison*.

"Being without education, or experience in those great and public scenes of life which were usually the subject of his thought, he seems to have known the world by intuition."

—*Jonathan Swift*.

"The author of Shakespeare's Plays, whatever he may have been, certainly was not a scholar. He had something vastly

better than learning, but he was not that. Shakespeare never philosophises: Bacon never does anything else."

—*The Rev. N. H. Hudson. L.L.D.*

The statement that Shakespeare never philosophises is contrary to the opinion of Schiller, Goethe, Coleridge, Jean Paul Richter and, indeed, most readers of the Plays.

"Shakespeare though he had not a College education was as learned as any man, in the highest sense of the word,—by a scholarly intuition."—*Leigh Hunt*.

Professor Walter Raleigh, Fellow of Magdalen College and Professor of English Literature in the University of Oxford, after enumerating the classical authors which Shakespeare would have probably read by the age of fourteen at school, comprising Ovid, Vergil, Horace, Juvenal, Plautus, Seneca, Cicero, goes on to say:

"Yet, for all that, Shakespeare was no Latin scholar, and in his maturer years we find him using a translation, wherever there was one to be had, in preference to the original."

And again:

"It is possible, but not likely, that he had a *smattering* of Greek; if he had, it was so little as to make the question hardly worth minute investigation."

And further:—

"Shakespeare was one of those swift and masterly readers who know what they want of a book; they scorn nothing that is dressed in print, but turn over the pages with a quick discernment of all that brings them new information, or jumps with their thought, or tickles their fancy. Such a reader will perhaps have done with a volume in a few minutes, yet what he has taken from it he keeps for years. He is a live man; and is sometimes wrongly judged by slower wits, to be a learned man."

One is reminded of what Dr. Rawley, Bacon's first and last chaplain, writes of his master:—

"He was no plodder upon books, though he read much, and that with great judgment." (*Resuscitatio* 1671).

and of what Peter Böener, Bacon's apothecary, notes of him in the Life of Bacon prefixed to the Dutch edition of *Bacon's Essays* (Leyden 1647):—

"I have never seen him having a book in his hand; only that he sometimes charged either his chaplain or me to look in such and such an author—how he described this or that in such or such a place—and then, what he had thought in the night or had invented, in the morning early he bid us write."

Both the above quotations find an echo in the play of *Love's Labour's Lost*:—

"Small have continual plodders ever won
Save base authority from others' books."

To give a final quotation from Professor Raleigh:—

"Of modern French and Italian writers it is clear that those whom he knew best he knew in translation. From the Plays it may be gathered that he had a certain colloquial knowledge of French, and at the least, a *smattering* of Italian."

Let us now record what another eminent Shakespearean scholar Professor Dowden, writes regarding the author of the Plays:—

"Practical, positive, and alive to material interests, Shakspeare¹ undoubtedly was. But there is another side to his character. About the time that he brought his action against Philip Rogers for the price of malt, [£1 15. 10] the poet was engaged upon his *Othello* and his *Lear*. Is it conceivable that Shakspeare thought more of his pounds than his plays?"

In a further passage Professor Dowden seems to incline to a favourable view of Shakspeare's learning for he writes:—

"Quite a little library exists, illustrating the minute acquaintance of Shakspeare with this branch of information and with that: 'The Legal Acquirements of Shakspeare' 'Shakspeare's Knowledge and use of the Bible,' 'Shakspeare's Delineation of Insanity,' 'The Rural Life of Shakspeare,' 'Shakspeare's Garden,' 'The Ornithology of Shakspeare,' 'The Insects mentioned by Shakspeare,' and such like."

Gradually as the critical faculty of the commentators was brought to bear in a more exact and scholarly manner on the Plays, it became impossible to maintain the belief in the Author's alleged illiteracy: it became increasingly necessary to accord him some degree of learning, though how Shakespeare obtained it puzzled many scholars, and has induced some at least to falsify, or at least, impugn, many truths hitherto regarded as axiomatic in the educational world.

Now let us consider testimonies to Shakespeare's learning. Among those who have testified to his legal knowledge are Franklin Fiske Heard, Senator Davis, Lord Campbell and Lord Penzance.

Lord Campbell says:—

"To Shakespeare's law, lavishly as he propounds it, there can be neither demurrer, nor bill of exceptions, nor writ of error."

Rowe found traces of the *Electra* of Sophocles in Shakespeare's plays; Colman of Ovid; Farmer, of Horace and Vergil; Malone, of Lucretius, Statius, Catullus, Seneca, Sophocles and Euripides; Stevens of Plautus; Knight of the *Antigone* of Sophocles; White of the *Alcestis* of Euripides.

Dr. Farmer tried to find the source of all this classical learning in English translations, *but in vain*.

Schlegel, the German critic, was amazed at the extent of the knowledge and the depth of the philosophy of the Plays of Shake-

¹The spelling "Shakspeare" has been followed in quoting Professor Dowden who uses this form; elsewhere in this article the same spelling is used to indicate the actor of Stratford-on-Avon. "Shakespeare" indicates the author of the Plays. The derived adjectives follow suit.—W.G.C.G.

speare and did not hesitate to declare the received account to be, "a mere fabulous story, a blind extravagant error."

Many eminent men have testified to doubts as to the identity of Shakespeare:—

Dickens gives expression to this when he writes:—

"The life of Shakespeare is a fine mystery, and I tremble every day lest something should turn up."

The following are the testimonies of others:—

"If Shakspere was Shakespeare, he seems (to speak frankly) to have had a humanity distinct and apart from his genius."

—A. C. Benson.

"If there was a Shakespeare of earth, as I suspect, there was also one of heaven, and it is of him we desire to know something."—Henry Hallam.

"I cannot marry him to his verse."—Ralph Waldo Emerson.

"Any man who believes that William Shaksper of Stratford wrote *Hamlet* or *Lear* is a fool."—John Bright.

It is to be noted that the two books to which Bright was chiefly addicted were the *Bible* and *Shakespeare*.

The literature inspired by Shakespeare's dramatic works is enormous, ranging from the critical writings of Coleridge, Hazlitt, Schlegel, Lessing, Gervinus, Ulrici, Heine, Guizot, Victor Hugo to hundreds of other less known writers.

Whole galleries of paintings by eminent artists, such as Holman Hunt, Millais, Maclise, Landseer, Corot, Delacroix, Fuseli and Retsch reflect his art, while his influence on music has been quite as striking.

To name a few composers who have come under his spell: To *Romeo and Juliet* we owe Tschaikovsky's concert overture of that name: to *Macbeth* the music of Bantock and Mathew Locke and the tone-poem by Strauss, and also Greig's *Watchman's Song*, inspired by witnessing a performance of that play.

To these we must add Sir Edward German's tone-poem *Hamlet* and Sir Edward Elgar's *Falstaff* study.

Nor must we omit to mention Beethoven's pianoforte sonata in F. minor (opus 57) where the atmosphere of *The Tempest* is suggested.

To this list we must also add Mendelssohn's *A Midsummer Night's Dream*.

Not only this! The grammar and syntax of Shakespeare's dramatic works have been examined with the minutest care by eminent grammarians and others who have made much play with weak and strong line endings, the double or re-inforced comparative and superlative, the double negative, the ethic dative, transitive verbs used intransitively and much else of learning's accessories.

Professor Raleigh comments: "The very syntax is the syntax of thought rather than language."

And all this time and labour expended on the work of a man who has been described as "no scholar!"

Isn't it impossible to believe that all this learning proceeded from a man about whose education we know nothing? his attendance at Stratford Grammar School is pure supposition; no proof exists that he was a scholar there.

The few details we have of the life of Shakspeare do not suggest the genius, to put it mildly.

Take the Plays from the actor from Stratford and nothing remains but the shards of mediocrity the shams and shames of a false or sordid tradition! We are asked, like Alice, to believe impossible things by the White Queens of Orthodoxy; but however long a breath we draw, and even if we emulate our mentors and close our eyes to facts we still find it difficult to believe in the usually accepted view of authorship. Attempts to stretch Shakspeare on the Procrustes bed of Shakespeare have delayed the general acceptance of the authorship of Bacon.

As Emerson has said: "Talent cannot make a writer, there must be a man behind the book."

Some eminent scholars have doubts, as is evident from the following quotation from Dr. Dover Wilson's *The Essential Shakespeare* when dealing with the play of "*Love's Labour's Lost*:"—

"To credit that amazing piece of virtuosity to a butcher-boy who left school at thirteen, or even to one whose education was nothing more than what a grammar school and residence in a little provincial borough could provide, is to invite one either to believe in miracles or to disbelieve in 'the man of Stratford'."

We are told that a farm labourer uses 500 words, an educated man 3,000, a novelist 5,000, a great scholar 7,000 and that Shakespeare's vocabulary totalled 21,000! With this exception Bacon's was the greatest ever known in English.

Thus, while the works of our Master Poet have been exposed to the exegetical industry of scholars and his life's history (Shakspeare's) has been ransacked, all this effort has failed to yield any cogent facts which could connect the two—the works and the life.

The orthodox Shakespearean scholars have brought into existence an ideal figure appropriate to the author of the Plays but which has no sort of coherence with the life of William Shakspeare of Stratford.

The reading public, interested in the life of our greatest dramatic poet are presented with a portrait, not of a credible human being, but with a monstrosity which by no known experience in the Humanities could have ever had a living counterpart; a portrait which well accords with the "grisly mask" of the Droeshout engraving prefixed to the First Folio of 1623.

The critics have imitated the ingenious architect in Dean Swift's "*A Voyage to Balnibarbi*," "who had contrived a new method for building houses, by beginning at the roof and working downwards to the foundations; which he justified to me, by the like practice of those two prudent insects, the bee and the spider."

Do these scholars feel any satisfaction in this false image? "Had Zimri peace who slew his master?"

It has been aptly written by Judge Holmes:—

"One who finds nothing in the plays above the capacity or acquirements of such a man as he finds William Shakespeare [Shakspere] to have been, will have no difficulty with the problem. But one who finds, with the best modern critics, that the contents of the plays are of the highest order in point of thought, learning, mastery of art, and language, and moral and civil wisdom, and in particular of Law, Medicine, the science of his time, and the ancient classics, or say, with Emerson, that 'the greatest mind values Shakespeare most' and at the same time, can make no more of William Shakespeare than an uneducated adventurer and man of ordinary business, not certainly known to have written anything else but several signatures, which may have been simply a chirograph by way of his mark, if he will not accept the theory of Dogberry that 'reading and writing come by nature,' must necessarily imagine some unknown and merely conjectural way of coming at knowledge, culture, and skill in art and literature, while depreciating the merit of the Shakespeare poetry down to some standard of criticism that would bring this feat within the bounds of possibility even for such an erratic genius as this man is supposed to have been."

Meanwhile scholarship is at its wit's end to reconcile the patent contradictions between Shakspere's life and Shakespeare's works. The Shakespearean critics, in spite of their sometimes mutually destructive theories, all manifest one disposition in common which consists in an attempt to foist upon a docile and unreflecting reading public the logically untenable belief that erudite works are the product of ignorance; that literacy and illiteracy are convertible terms; that by some mysterious mental process an uncultivated brain was responsible for the supreme achievement of the Shakespeare Plays. They reduce to an absurdity the hitherto accepted facts of the mental development of genius. To what end? In order that a man whose record gives no indication of genius, but to whom many generations of critics have given their allegiance, may continue in the false position which has been assigned to him, but which he has never claimed.

Nor does the matter end here for the text of the plays has been tortured by the critics in order to conform with what they consider such a man as Shakspere would have been likely to write; we will give an instance later. Because the critics fail to realise that these plays were the work of a supreme genius, who wrote also prose works which could be used as a gloss upon the dramatic works, the Quartos and First Folio have been led to the corrective shambles and butchered to make a Commentator's holiday.

And yet an easy solution to these apparent obscurities of the text is to hand if it be realised that Francis Bacon was the real author of the Plays known as Shakespeare's.

(To be concluded.)

TIMON OF ATHENS

By EDWARD D. JOHNSON

THE "Shakespeare" Play, *Timon of Athens*, was never printed in quarto and, so far as is known, never produced on any stage, previously to its appearance in the First Folio of 1623. Contemporary literature gives no hint of its existence prior to 1623. The question may therefore be asked "If this play was written by Will Shaksper, where was the manuscript during the period between Shaksper's death in 1616 and its appearance seven years afterwards in the Folio?" If it was sent by Shaksper to Heminge and Condell, then it is remarkably strange that they did not inform the literary coterie in London that they had in their possession a brand-new play by Shaksper which had never been heard of before! If for some unknown reason they wished to keep this fact secret, then surely when they were gathering together the plays for publication in the Folio they would have been only too delighted to have informed the Reader that they were printing for the first time a Shakespeare play which had never been performed on any stage. On the other hand, they give the reader the impression that *all the plays* printed in the Folio were known to the public, because in their preface "To the Great Variety of Readers" they state that "these Plaies have had their triall alreadie and stood out all applause" and "before you were abused with diverse stolne and surreptitious copies." They also say "What he thought, he uttered with that easinesse, that we have scarce received from him a blot in his papers," which implies that they had received the manuscripts of the plays direct from the author's hands. Will Shaksper having died seven years before the publication of the Folio, this must mean that Shaksper had handed over this play of *Timon of Athens* to Heminge and Condell in his lifetime, and if this was so it is certainly extraordinary that Heminge and Condell never mentioned this fact to anybody.

Ulrici referring to this play, writes that "no one could have painted misanthropy with such truth and force without having experienced its bitter agony." Yet Sir Sidney Lee writes that "Shakspeare's career shows an unbroken progress of prosperity and there is no support for the suggestion of a prolonged personal experience of tragic suffering." On the other hand, the experiences of Francis Bacon after his fall from power are precisely similar to those of *Timon* in this play, because he suffered from the ingratitude of a great number his so-called friends who deserted him, as witness his letters to Buckingham and King James. It must be remembered that Bacon fell from power in 1621, and the play of *Timon* is first heard of two years afterwards, in 1623.

FRANCIS BACON'S DIARY: "SHAKE-SPEARE'S SONNETS"

By ALFRED DODD

(In his first part, written under the above title, the author disputes that the number 1609 printed on the Sonnets signified the date of publication. He claims that it is one of the "false dates," often used by Bacon and the Rosicrucians, and that the internal evidence disproves this figure 1609 as the date.—Ed.)

PART II

PROFESSOR Dowden and Sir Sidney Lee have supplied the academic world with what is considered to be the necessary proof. They say that in June 1609, the Actor, Edward Alleyn writes that he bought a copy of the Sonnets for fivepence. Did he? Did he *really* buy a copy of *Shakespeare's Sonnets*—one hundred and fifty four—the "1609 Quarto" in that year? Does that alleged entry prove it? DON'T YOU BELIEVE IT. Hitherto we have all been led to believe that the purchase was to be found in Alleyn's Diary.

In the first place, how much reliance can be placed on Alleyn's Diary, a Diary that was once held for a long time privately by the famous—or infamous—Shakespearean Editor Collier, the proved notorious forger of all sorts of interpellations in old Shakespearean Works in order to prove his textual emendations and Stratfordian theories.

The Dictionary of National Biography says:—

"Collier dealt with Alleyn's papers in 1843 . . . Nothing of Collier's can be trusted without reference to the actual documents."

The Ency. Brit. says:—"John Payne Collier forged the name of Shakespeare in a genuine letter at Dulwich."¹

Mr. Hamilton of the British Museum referring to Alleyn's Memoirs, says:—"There are innumerable forgeries, mis-readings, mis-copyings." Hamilton's Book in 1860 is a scathing exposure virtually official, of Collier's forgeries.

H. Crouch Batchelor also writes:—"In Henslowe's Diary there are twenty-two *admitted* forgeries written in by one or two Shakespearean Editors, Malone or Collier who were allowed the free use of the work." Batchelor asks, "*WHY was forgery considered necessary by the greatest experts of the Stratford cult?*" He adds, "Presumably to save the good ship Stratford."

¹The Alleyn Diary is no longer in Dulwich College, having mysteriously disappeared.

I am not, therefore, at all impressed by the documentary evidence of a Diary or a Letter which is proved to have been tampered with—which reeks with forged LIES—in order to bolster up other theories. I view the alleged entry with suspicion; and its genuineness must be proved to the hilt before I am prepared to accept it as a legitimate exhibit.¹ But, for the sake of argument let the alleged quotation stand that Alleyn bought a copy of Shakespeare's Sonnets. What proof has ever been adduced that the copy of Shakespeare's Sonnets purchased by Alleyn was Shakespeare's Sonnets the "1609 Quarto?" *NOT A SHRED! In 1609 there was a body of verse known as Shakespeare's Sonnets verifiably in being which had enjoyed and was enjoying a wide circulation.*

Here are the facts: In 1599 there was published a Medley of Sonnets and Poems which were not only attributed to Shakespeare but actually printed under his name. The Book bore two Title Pages. The first ran:—"The Passionate Pilgrim by W. Shakespeare." In the middle of the book of Poems, sheet C., is a second title page in which the word "SONNETS" is thrown up in very large type. It runs:—"SONNETS TO SUNDRY NOTES OF MUSIC." This publication we know sold steadily for more than thirteen years, for in 1612 it was reprinted with a fuller title,

"THE PASSIONATE PILGRIME OR CERTAIN AMOROUS SONNETS
BETWEEN VENUS AND ADONIS BY W. SHAKESPEARE, THIRD
EDITION."

The date of the Second Edition is unknown, likewise its exact Title but the significant fact is that the First and Third editions definitely associate William Shakespeare with a set of Poems entitled Sonnets. The Book is split into two parts. The first portion of fifteen items is almost entirely composed of Sonnets. The second portion is actually called "Sonnets," though the items were not in Sonnet Form. In 1609 there was therefore a body of verse in circulation which was described by the publisher as "SONNETS" and attributed to Shakespeare as "The Passionate Pilgrim or certain Amorous Sonnets, LOVE EPISTLES from Paris to HELLEN."

If Alleyn bought a copy, a first or second edition in 1609, of such verses, he would naturally describe them briefly as Sonnets for the first portion of the book was composed of Sonnets and the second portion was entitled Sonnets in large type. Shakespeare's name was on the Title Page. They were Shakespeare's Sonnets. And neither Dowden, Lee nor anyone else has ever brought forward the slightest evidence that the copy of poems Alleyn is alleged to have bought in 1609, was the "1609 Quarto of 154 Sonnets" and not Shakespeare's Sonnets to Sundry Notes of Musicke—the Sonnets that "went about under his name."

Assuming the genuineness of the "Diary Note," it does not, therefore, necessarily refer to the assumed publication of the "1609 Quarto" at all. The balance of probabilities leans towards the Book of Sonnets that we know was in steady circulation at that time, rather than a book—the "1609 Quarto"—whose very existence in 1609 is now in dispute, and which will be proved, later, to have remained unknown to the general public for upwards of 180 years. **THERE IS STILL NO PROOF OF PUBLICATION OF THE "1609 QUARTO" IN the year 1609.**

There is, however, another point. Sir Sidney Lee says:—

"Many reminiscences of Shakespeare's Sonnets figure in Drummond's

¹ As a matter of fact the note was not in Alleyn's Diary at all. It simply appears as a note on the back of a letter written by a Tho. Bowker to Alleyn. *Who wrote it no one knows, nor where it was written, and there is not a scintilla of evidence that the "Note" refers to the "1609 Quarto."* See *The Marriage of Elizabeth Tudor* by the present writer, p. 127-130 and the facsimile illustrations of the actual "Alleyn letter" facing p. 112. *The facsimiles have shattered for ever the Stratford Myth that Alleyn's purchase proves publication of the Sonnets in 1609. The alleged "note of purchase" could easily have been written by Collier. It is the last note and is in a different hand than the preceding notes.*

early Sonnets and Poems which were first collected in 1616." (Lee, p. 51).

That is Lee's opinion but it is not mine nor is it the opinion of Drummond's chief editor, L. E. Kastner, M.A.

"Our researches," he says, "have not corroborated the suspicion we once entertained that a large number of the striking lines in his poems were stolen property."

There is, however, one specific passage in Drummond's 1616 Edition which undoubtedly is associated with a passage in "A Lover's Complaint," the poem that is bound up with the "1609 Quarto."

Ofte did she heave her *Napkin* to her *Eyne*,
Which on it had conceited Characters
Laundering the silken *Figures* in the *Brine*.

Five of these words are to be found in four lines of one of Drummond's 1616 poems, the inference being that Drummond copied the phraseology from the "1609 Quarto." But this deduction by no means follows. Drummond was of the Secret Rosicrosse Literary Society. The 1616 Title pages, and his later works prove that he was associated with the Francis Bacon School. There is the "Double A." and other well known marks. As the Founder of this secret school, *Drummond's Poems in 1616 were necessarily known to the Editor, Francis Bacon*. And since we know that Francis Bacon never hesitated to light his torch at any man's candle, we can be quite sure that when he came in after years to write "A Lover's Complaint," he remodelled Drummond's lines—his words—just as he modelled those striking words in Romeo and Juliet from his MS Promus, "up-roused" and so on. Drummond did not copy from the Diarist but the Diarist copied from Drummond, and made the words flash for ever in their new setting in the creative thought of the Master Craftsman.

This is the nearest approach to a Sonnet quotation in that Era that would prove publication in 1609; and the evidence still leaves the academic position, "NOT PROVEN." Indeed, Lee makes this significant admission that *after the alleged publication in 1609*,

"Some of the Sonnets continued to circulate in MS as separate poems with distinct headings, their textual variations from the Quarto indicating that the transcripts were derived *from a version still circulating in manuscript which was distinct from that of the Thorpe Quarto*."

This fact is fatal as regards such manuscripts being proof of any Thorpe Quarto publication in 1609. The poems that were in circulation were still being copied by hand *after 1609*, and were being circulated *with headings—as in the 1640 Benson Sonnet Medley*. Lee adds this equally significant sentence:—

"There is no sign that the poem found in a 1610 MS commonplace book was recognised as forming part of any long sequence of Sonnets."

Of course not! Because there was no long Sonnet sequence of 154 poems before the world in 1610, and never had been. It is obvious if the "1609 Quarto" had been in existence, there would have been Sonnets left somewhere in commonplace books based on the Thorpe Quarto Text. There is not one. The 1610 MS Sonnet referred to, is simply one of the early Sonnets (Number 8) from the pupil pen of the Diarist. There are no later Sonnets at all anywhere.

But Drummond of Hawthornden provides strong negative proof that in 1614 the Quarto was not in being. In that year he prepared a list of English books bought by him UP TO THAT YEAR and the "Thorpe 1609 Quarto" IS CONSPICUOUS BY ITS ABSENCE.

Now Drummond was a student of the Sonnet Style, English and Continental. In his day, he ranked high as a poet and sonneteer. He was in touch with the poetry of England, a known friend of Ben Jonson. It is quite unthinkable that this supreme Scotch Sonneteer Specialist would not have obtained a copy of the "1609 Quarto"—the world's finest Sonnets—had such a book been before the world, publicly on sale, *for the last five years*.

Its absence from his library list provides, at least, strong presumptive grounds that he had never heard of the work. It is another indication that the words used in "A Lover's Complaint," were borrowed by Francis from Drummond after 1616 and not by Drummond from Shakespeare prior to 1616.

These various points exhaust all the evidence that can be adduced for the Quarto being published in 1609. Severally and collectively they prove nothing. There are flaws in each alleged proof which render every one worthless. We can, therefore, now begin to build up the case against publication in that particular year: And it can now be asserted with confidence—AND PROVED—that the Sonnet Quarto was unknown to the world until 1766 when scholarship was purposely misled by that brilliant Shakespearean scholar, satirist and practical joker, George Steevens, and then witlessly misled by Dowden in 1880.

Hitherto it has been assumed that Thomas Thorpe stole the MS from Shaksper's desk when he was away from London acting; that Thorpe published the poems well knowing they were stolen property; that Shaksper betrayed no feelings of anger at the unauthorised broadcasting of his ignoble, personal emotions which besmirched his moral character; that he was even so indifferent to the *financial* loss sustained—this man who sent one poor surety to prison for a paltry sum and sued another man for a miserly two shillings—that he did not think it worth while to prosecute Thorpe though it was an offence in law as well as a personal crime.

Not a sign did Shaksper ever give from 1609 to 1616 that he was even aware of the existence of the Quarto Sonnets, or that his private actions and emotions had been rifled by a sacrilegious vandal and flung on the highways of the world to be trodden underfoot by the mob.

Is it not apparent, that in all this silence by the alleged author there is a MYSTERY?

There is, moreover, no mention of the Sonnets as a complete body of verse or any specific Quarto phrase or quotation during the period 1609 to 1624 either in letters, diaries, printed works or pamphlets.

Why did not the busy pirate publishers exploit this particular work from the alleged year of its publication onward? These Sonnets we are now told, tread the perilous edge of immorality. Would not greed of gold have prompted the pirating of the GOOD Sonnets for the Good People and the lascivious ones for the wicked? Would not the ubiquitous Pirates have jumped at the chance of making money out of the garbled excerpts? *Of course they would had such a body of Sonnets been in being!*

Would there not also have been contemporary guesses in 1609 and onwards to 1640 (AS MEN GUESS TO-DAY) at the identity of the Lord whom Shaksper implored to marry? Would no one in those days have definitely pointed out—OR TRIED TO POINT OUT—the Dark Lady, the Lovely Boy and the Rival Poet? Would such spicy tit-bits have remained unnoticed, unguessed at by everyone in that Era? The truth is that such unclean gossip about a LEADING PEER OF THE REALM and a LADY HARLOT OF THE COURT, Mistress in turn to a poet and a Peer, would have set all the tongues in London a-wagging. Had there been but one single copy of the "1609 Quarto" in existence in 1609—at a time when men and women were not exactly mealy-mouthed and were somewhat coarsely minded—it would have created a scandal of such magnitude that we should have heard of the "1609 Quarto" in a variety of ways because of the alleged personal issues involved. Southampton or Pembroke would have had something to say regarding their honour as the "Lovely Boy" and so would Mary Fitton's male friends. And Shaksper would have found himself in very hot water through his ignoble "Revenge," on the "Dark Lady" who had thrown him over.

But in 1609 everyone was strangely blind to the personal issues. Milton and his age was likewise unaware of any personal problem in the Quarto. In the next century, Pope is equally unacquainted with such issues. Swift is likewise blind. We may also ask, had Addison no literary perception? Why did not the rugged moralist Samuel Johnson realise that the Author's character was at stake in the "1609 Quarto?"

Up to the time of Malone in 1780, the brainiest men of the day were totally unaware of any Personal Problem in the Sonnets. That in itself is a problem which requires elucidation. There was, of course, no problem because the "1609 Quarto" was not in existence—so far as the "uninstructed world" was concerned.

Now in 1609 the Sonneteering fashion was at its height. Drayton's and Daniels' Sonnets even sold when the vogue was out of date. Shakespeare's "Sonnets to Sundry Notes of Musicke" ran through three editions. There was infinitely more reason why the "1609 Quarto" with its indecent allusions to contemporaries should have been in demand. His Plays were reprinted over and over again. If the Quarto had been on the market as sixpence a time, would there not have been so great a demand for the personal poems of this popular writer, that the volume would have been reprinted repeatedly? Of course there would have been the demand *had the Quarto been in existence*.

The absence of reprints has never been explained. Says J. M. Robertson:—

"It belonged to the Sonnet age. Its failure to reach a second edition calls for an explanation that has not yet been forthcoming."

Now . . . is it not obvious that the Quarto was never there to reprint or copy in MS either in whole or part?

The first so-called reprint—which was not in any sense of the word a "reprint"—was not made until 1640, *THIRTY-ONE YEARS AFTER* this assumed date. This 1640 Edition (issued by someone named John Benson) was simply a collection of some of the known published poems of Shakespeare sandwiched between groups of unknown Sonnets. These Sonnets were Shakespeare's *UNKNOWN PERSONAL POEMS* hitherto unpublished to the world: seen only by his Private Friends.

The Book was arranged so that there were odd Sonnets and groups with IMPERSONAL Headings which destroyed all trace of personal identity or personal problems and made them appear to be merely affected literary exercises in prosody. The Sonnets did not follow the "1609 Quarto" Order but no one in 1640 knew they did not, save the Rosicrosse-Masonic Fraternity, the Heads of which issued the Medley. The Sonnets were not numbered but were definitely based on the "1609 Quarto." Six Quarto Sonnets were not included in Benson's Edition their numbers making a count of "287" that the Brethren might know that it was an authorised publication by the Rosicrosse whose seal marks were 287 and 157. See *Secret Shakespearean Seals*, p. 6-7, F. Woodward.

This 1640 Edition was entitled "The Poems of Wil. Shakespeare, Gent." and did not exactly come into being unheralded. There is, indeed, an important announcement in the "Tempest" that has a bearing on Shakespeare's Sonnet Diary. This play is universally regarded as possessing profound personal significance. It is said that Shakespeare, with the pen of Prospero, wrote with purposeful design the words, "I have given you a thread of my own life." It was published for the first time in 1623. When it was written or revised no one knows. In the Play there is a very straight hint that the Author had kept a Diary or personal record *which he was going to take care to hide from the world* . . . in those remarkable lines that have hitherto defied interpretation:

"I'll break my Staff, Bury it certain Fathoms in the Earth;

And deeper than did ever plummet sound,

I'LL DROWN MY BOOK."

In breaking his magic staff, the Author may well have referred to the abandonment of his dramatic art under his pen name—as the Shaker of the Spear, but what did he mean by the term "I'LL DROWN MY BOOK?" Not the Folio of Plays for that was well before the world though he made no provision for the alleged posthumous publication by Heminge and Condell. The phrase suggests a personal connection. . . "MY BOOK," and can only refer to a Diary or personal Record. It was this Record—a Record dealing with the Problem of the Author's Identity—that the Poet was going to hide. The Book to be drowned did not refer to things dramatic but to the personal outpourings of his own heart. It was the Sonnets he was going to drown, to cover, to hide. They were not to be destroyed . . . simply to be put out of sight so that they could be fished up—out of the depths of oblivion—at some future period.

If this be true, the drowning of the book was to take place AFTER the "Tempest" was written in 1623. "I WILL Drown my Book." It was to take place at some future date.

Now in the second impression of the Plays, 1632, there is a significant poem on "WORTHY MASTER SHAKESPEARE AND HIS POEMS" by a writer, "I.M.S." Observe, it is not to his *plays* but to his "*POEMS*." On the opening page facing the Tempest are the following lines:—

"Death may destroy

They say his body: But his VERSE SHALL LIVE

IN A LESS VOLUME, but more strongly BOUND (in which)

Shakespeare shall BREATHE AND SPEAKE, with Laurell crowned
Which never fades."

We are thus plainly told, *for the FIRST TIME*, that there is a smaller book, "a LESS VOLUME" of "VERSE" than the Play FOLIO, and that *in this verse*, although Shakespeare be Dead he still shall "Breathe and Speake." The writer thus lets us know that there is in existence a book of autobiographical verse still to be published to the world. It is not a question of making *Venus and Adonis* or *Lucrece* speak but the Author himself . . . in his own person. Such verse can only refer to Shakespeare's Sonnets. The future tense is again used. "He *SHALL* Breathe: He *SHALL* Speak." It is a volume still to be published, a little volume more strongly BOUND with secrets than the Great Folio. In the concluding phrase the writer states that the Author shall be with "*Laurel Crowned*."

Eight years later, the 1640 Edition appears, "the Poems of Wil. Shakespeare, Gent." or "Benson's Medley" with a picture of the reputed Author. A Laurel Branch has been placed in his hand to signify that he had been "Laurel Crowned" and the verse under the portrait tells us that—"THIS SHADOWE is Renowned Shakespeare." In other words that it is a "SHADOW" book (as well as portrait) and must be so regarded.

In this Edition are a few prefatory poems by various writers. It is self evident from a study of them that "The Poems of Wil. Shakespeare Gent," are being introduced to the world *FOR THE FIRST TIME*—i.e. "THE SONNETS." One writer puts it quite plainly:—

"Sleep, thou rich soul of Numbers, Whilst poor we

Enjoy the profits of THY LEGACY: (i.e. something left after DEATH)

And think it happiness enough we have

So much of thee REDEEMED FROM THE GRAVE

As may suffice to enlighten Future Times."

We are thus given to understand that future times will require enlightening, and that there is much obscurity regarding the Author's personal life. Had there been in existence before the eyes of the world for THIRTY YEARS a "1609 Quarto" autobiography of sensual passion of the most depraved type such lines could not and would not have been written. They would have been pointless and meaningless.

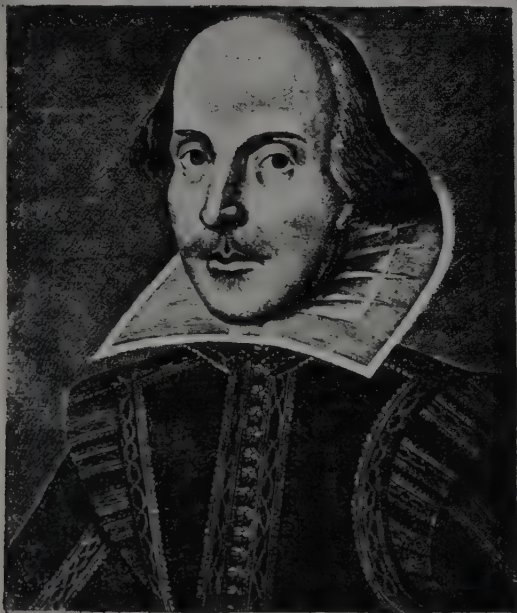
Does not, already, this network of circumstantial evidence point to the fact that the FIRST SONNET EDITION known to the world was the Benson Medley of 1640; and that the "1609 Quarto" was never openly published in the year alleged, 1609; that it was published after the Tempest reference of 1623, and was then held as a private book, unknown to all, save the Author's immediate disciples, the Rosicrosse, who guardedly published them to the world in such a manner that the personal identity of the Author was drowned beneath cunning captions of literary hyperbole?

Such was the manner in which the Sonnets were introduced to the world and became eventually accepted as part of the Shakespeare Canon IN THE ABSENCE OF MANUSCRIPTS.

(TO BE CONCLUDED)

MR. WILLIAM
SHAKESPEARES
COMEDIES,
HISTORIES, &
TRAGEDIES.

Published according to the True Originall Copies.



L O N D O N

Printed by Isaac Iaggard, and Ed. Blount. 1623

The familiar "portrait" prefixed to the Shakespeare Folio in 1623. Comparison between this and other examples of Martin Droeshout's work will prove that this is a deliberate distortion. Baconians are well aware that it figuratively proclaims the fact that the real author masked his identity.

MARTIN DROESHOUT

By R. L. EAGLE

AS the famous, or infamous, engraving prefixed to the First Folio of the Shakespeare Plays, continues to be reproduced in the Press, and by orthodox Shakespearians, as if it were a representation of Shakespeare, it may be as well to discuss its authenticity, and something about Droeshout himself. Baconians claim that it is not intended to be a portrait or likeness of the author, but is a puzzle-picture showing a mask for a face, and a doublet of which the right-hand side is turned back to front.

The orthodox reply is that it is just a bad drawing done from a portrait of the player, though no authentic contemporary portrait of him is known. There are, of course, a good many *faked* "portraits," mostly of 18th century manufacture. In claiming the Droeshout engraving for a portrait, they overlook the fact that nobody who was so completely incompetent; so entirely lacking in any sense of proportion, or ability to represent the human form, would have been commissioned for this work, especially in so important a book. If he had, and dared to submit such a drawing his work would have been rejected. Upon the apparent monstrosity of the thing, staring at us from his expressionless mask, there is general agreement:

"A hard, wooden, staring thing."

Richard Grant White.

"Even in its best state, it is such a monstrosity that, I for one, do not believe that it has any trustworthy exemplar."

C. M. Ingleby.

"The face is long and the forehead high; the one ear which is visible is shapeless; the top of the head is bald, but the hair falls in abundance over the ears."

Sir Sidney Lee.

In March 1911, the "portrait" was submitted to the editor of *The Tailor and Cutter* and *The Gentleman's Tailor Magazine*. Both these trade journals agreed that the figure was clothed in a coat composed of the back and the front of the same left arm. This was proved by cutting out the two halves of the coat and showing them shoulder to shoulder.

Is it likely that Droeshout could have continued as a professional artist if this was a fair sample of his work? His career did not, however, suffer and he did produce engravings which, though not of the highest class, were really excellent.

He came of a Flemish family of painters and engravers. His grandfather (Michael) was an engraver; his father (John) a painter; his elder brother (John) also an engraver.

Martin was born in 1601, and died in 1651. He was, therefore, fifteen when Shakspeare died at Stratford, and about ten when the player finally retired to Stratford. The drawing, therefore, was not done from life, nor is it likely that any representation of one who achieved no fame upon the stage would, like Burbage, have had his portrait painted. It will be seen from this that to claim the Droeshout "figure" as an authentic portrait is nonsense.

Droeshout was twenty-two when the Folio was printed. Having been brought up in a family of artists, he should have been mature at that age, for artistic talent develops early. We cannot account for the grotesqueness of the engraving by declaring it the work of an uninstructed botcher.

He made engravings of George Villiers, Duke of Buckingham; John Howson, Bishop of Durham; James, Marquis of Hamilton; Sir Thomas Overbury; Helkiah Crooke, M.D.; Dr. Donne; John Foxe; Thomas, Lord Coventry, and others.

Some of these were contemporaries and persons of importance. What would they, their families or their descendants, have said and done if Droeshout had treated his subjects as he had Shakespeare? He was appointed engraver for several publications. Among these was the second edition of Crooke's "Mikrokosmographia" (1631)—an imposing folio of over 1000 pages. It is interesting and significant to compare the workmanship, and ask oneself if Droeshout really attempted to depict Shakespeare or anybody at all.

The argument that the paralysing "figure" which was "for gentle Shakespeare cut," is the result of entrusting the work to a raw apprentice will not do, and we can only account for it as being a deliberate fake for the purpose of signalling the fact that the identity of the author is hidden behind a mask.

We are told to turn to the book and discover the author by his *mind*.

"IMAGE CLUSTERS" ⁽¹⁾

The considerable quarrying of the Plays which Mr. Armstrong has carried out brings up to the light much that is interesting in the mental processes of their Author. He develops a "Cluster Theory" for the exposition of the various image-linkages, arguing that similarity of mood in the playwright, or circumstance of the play character, calls forth similarity of image-grouping. He says: "Five important processes may be detected. Firstly, if the mood or atmosphere of a passage is similar to an earlier context some of its images will probably appear; secondly, a Master Image such as *Pride* or *Darkness* tends to be accompanied by a selection of the images belonging to the relevant image cluster; thirdly, a member of a natural group connected by some dominating conception such as that of primacy commonly recalls another member of the group; fourthly an image already having occurred with, or close to, another image tends to be accompanied by it, or a very similar image, on a subsequent occasion; fifthly, an image frequently calls forth its opposite."

¹*Shakespeare's Imagination*. By Edw. A. Armstrong. (Drummond 10/6.)

This may be so, but could not the painstaking Author have worked from a note-book or “Promus” of images which he kept to hand, ever combining and recombining them in his illustrations?

Mr. Armstrong would appear to know Shakespeare’s mind better than Shakespeare did, and is always ready to proffer a far-fetched explanation of certain associated images. For example, on page 37, he takes a passage from *Timon of Athens* (Act i, sc. 1.):

my free drift

Halts not particularly, but moves itself
In a wide sea of wax: no levell’d malice
Infects one comma in the course I hold;
But flies an eagle flight, bold, and forth on,
Leaving no tract behind.

and asks: Why the “sea of wax?” The answer comes pat: Because in the background of the poet’s thought is Icarus who attached wings to his back with wax and for whom pride came before a fall.

This is a fair sample of Mr. Armstrong’s ingenuity, but is this not merely an opinion derived from preconceptions? One might as easily devise a totally different interpretation on Baconian lines, having at least more historical foundation, if testing one’s credulity rather less. The “sea of wax” could refer to the great amount of legal work that the Lord Chancellor had naturally been involved in, the allusion being to the wax seals of law documents, and the metaphor of the eagle’s flight might well be Bacon’s own statement of his practice of keeping well aloof from the prevalent corruption, of the fact that his judgments had no “strings” attached and so left no scandal that could be traced back to him. He “halted not particularly,” that is, gave no special and individual favour for a consideration, but moved in his duty alone in the clear high atmosphere of integrity, as an eagle aloft in the blue, spurning the baser elements. Remembering that “*Timon of Athens*” did not appear in print until 1623, i.e., subsequent to Bacon’s “Fall,” may we not infer that the great Lord Chancellor was simply putting on record the actual truth about himself, for his own satisfaction, at least?

In rebuking Mr. Middleton Murry on page 156, Mr. Armstrong condemns his “speculative reconstruction, by which a set of linked images is assumed without any evidence to have originated in a specific incident.” This device, he says, is illegitimate and “as seductive to the imaginative writer as it is attractive to a public agog to know what Shakespeare chose not to tell.” He goes on to claim that “cluster criticism provides a means whereby we may in some measure draw aside the veil shrouding Shakespeare’s personality, but if associative linkages are to become the subject of unthrifty inference, the truth which they reveal will be submerged in a sea of specious error.”

This is well said; but a few lines later Mr. Armstrong quotes the following from *Antony and Cleopatra* (Act four):

The hearts

That spaniel’d me at heels, to whom I gave
Their wishes, do discandy, melt their sweets
On blossoming Caesar; and this pine is bark’d
That overtopp’d them all

and explains the “unaccountable leap” from the dinner table to the peeled and stripped forest tree simply by stating that “the thought of the spaniel aroused a memory of the dog’s bark and “bark” suggested the stripped pine metaphor.” One is tempted to regard this cavalier psychology as being itself something of a specimen of “unthrifty inference.”

There are some valuable chapters on the “application of psycho-analytic methods to literary criticism” and the “structure of the imagination” well repaying study. The main thesis, however, of the validity of the image-cluster technique of studying Shakespeare’s picturisation of thought, needs the proverbial grain of salt to render it assimilable by the critical mind. As Mr. Armstrong himself notes, on page 160, “it is easier to create a Shakespeare to fit our preconceptions than to know him as he was.”

R. GENTRY.

BACON ON DREAMS

· By JAMES ARTHUR

In *BACONIANA*, April 1946, p. 83, Mr. R. L. Eagle writes:

In *Sylva Sylvarum* (Century X), Bacon discusses "secret passages of sympathy between persons of near blood." He says, "There be many reports in history that upon the death of persons of such nearness, men have had an inward feeling of it. I myself remember, that being in Paris, and my father dying in London, two or three days before my father's death, I had a dream, which I told to divers English gentlemen, that my father's house in the country was plastered all over with black mortar." This, of course, refers to the death of Sir Nicholas. Three times in this passage, Bacon alludes to him as his father. Would he have had this dream if Sir Nicholas had been a foster-parent, not "of near Blood?" Perhaps some Baconian who believes in the royal birth theory can offer an explanation.

As "some" Baconian who believes in the royal birth theory, I gladly take up the challenge, and am twice grateful for the opportunity thus offered, to provide the needed explanation, and at the same time to tell something about Bacon's theory of dreams. It is a useful query to ask, but the questioner might himself have found the answer in various parts of Bacon's works, nay in the very next paragraphs to the one he is quoting from. It is a good example of the need for the caution I gave in my other article on page 177, not to quote an author without having studied the context in which the text occurs, and his philosophy in general. The writer of the above communication, although a noted Baconian, shows himself in this instance, I suggest, to be deficient in both, else he would either not have posed the question, or himself supplied the answer for our enlightenment.

Bacon not only discusses, better queries, "whether there be any secret passages of *sympathy* between persons of near blood" (§986), but continues in §987 to deal also with persons not so related:

Next to those that are near in blood, there may be the like passage and instincts of Nature between great friends and enemies . . . Some trial also would (read: should) be made, whether pact or agreement do anything.

And in §988 he goes still farther afield:

If there be any force in *imagination and affections* of singular persons, it is probable the force is much more in the joint imagination and affections of multitudes

who share a common great interest or excitement, as for example a nation at war. Tradition of older days, and experience of the two World-wars of our own days, have confirmed this surmise. Dreams and prophecies of great battles won, or local victories gained, of the fate of near relatives and friends in the front line, have been legion. They have also corroborated the modern (Freudian) theory that many dreams are wish-fulfilments. I do not think that there are instances on record of dreams prophesying a battle lost. Anyhow, great emotions, hopes as well as fears, have always been strong incitements to dreams.

If it is objected that Bacon's last cited paragraph does not treat so much of dreams as of premonitions, the reply is that I think Bacon was right in not making too sharp a distinction between the two. In both cases there seems to be a temporary or momentary suspension of the ordinary "conscious" activities, or co-ordination of mind and body—what Bacon calls elsewhere, "the League of Common bond between the soul and body"—and a retreat of the mind "within," where "imagination, sympathy and affection," relieved from the overpowering distraction exerted by the outer world, are left free to conjure up their own creations.

The important role these three, or rather two—imagination on the one hand, sympathy or affection on the other—play in the mental foreshadowings of things to come, is for the latter well illustrated in the explanation Bacon gives (in the same §988) of a war-premonition Pope Pius V had, "when that memorable victory was won by the Christians against the Turks, at the naval battle of Lepanto" (1571). Our philosopher has two explications to offer. Either it was "divine revelation," or "that victory had a *sympathy* with his (the Pope's) spirit" or mind. Nowadays we would probably "fuse" the two explanations into one, though not "confuse" them, and say that the supernatural revelation is also a matter of "sympathy" between man and the divine. It should be further noted that a strong "antipathy" has the same power of influencing the mind, or as modern psychologists would say of creating a "complex" in the mind. Bacon discusses both emotions, and accordingly gives the section in which these paragraphs are found, the heading: "Experiments in consort touching the secret virtue of sympathy and antipathy."

Regarding the working of "imagination" in dreams, presentiments, divinations, etc., as this part is not connected so closely with our particular subject, I will not enter into details concerning it, but refer the reader to the whole of "Century X," and cite here only its general heading: "Experiments in consort touching transmission of immateriate virtues, and the force of imagination." The one thing necessary to add, however, is that we should distinguish between Imagination as the creative activity of the mind upon facts known, which faculty is said by Bacon to have "its seat in the very citadel of the mind," and to be "an instrument of illumination;"¹ and on the other hand, Phantasy, the unrestrained or lawless mixing up of things real and unreal, which can only bring forth "false, fantastical learning."²

The distinction is of importance, to discriminate between so-called "false" dreams and true dreams. Not of course "false" in the sense of having no foundation at all in fact or reality. They are rather what Bacon calls "natural dreams," caused by peculiar but natural states of the body as the instrument of the mind. Here again

¹Spedding, IV 406.

²Spedding, III 282.

Bacon can teach us something sound, too often lost sight of in the interpretation of dreams. Examining "the League or Common Bond between soul and body," and the way "how these two disclose the one the other," that is to say, how the body reveals the state of the mind, and vice versa, he goes on to say that "the first is Physiognomy, which discovers the dispositions of the mind by the lineaments of the body; the second is the Interpretation of Natural Dreams, which discovers the state and disposition of the body, by the agitations of the mind," after which he remarks:

With regard to the Interpretation of Natural Dreams, it is a thing that has been laboriously handled by many writers, but it is full of follies; at present I will only observe that it is not grounded upon the most solid foundation of which it admits; which is, that when the same sensation is produced in the sleeper by an internal cause which is usually the effect of an external act, *that external act passes into the dream.*³

I think most modern psychologists will thoroughly agree with the rule here put down, and many probably accept it as valid for all dreams whatsoever, in other words that all dreams are "natural dreams," if we understand by "external act," not only physical actions, but also emotions and thoughts of the waking state, whether conscious or sub-conscious, which are carried over into the dream.

Another sound Baconian counsel, not to be disregarded in the occasional confirmation of a dream or premonition by subsequent events, is the following:

It is true that that may hold in these things, which is the general root of superstition; namely, that men observe when things hit, and when they miss; and commit to memory the one, and forget and pass over the other (same § 988).

We are now sufficiently prepared to take up the request for an explanation of Bacon's specific dream. Two points are raised. First, that in the passage concerned he alludes *three* times to Sir Nicholas as his father. Once, thrice, or many times, what does it matter? What else could he have done in a work meant for publication, on the premise that his royal birth, as so many other things in his life, was a secret? The logic force in the argument of the sacred number three eludes me, except it were expected by its "secret, immateriate virtue," like a magic formula, to shoo away the timid.

The second point, that Sir Nicholas was only a foster-parent, and therefore not "of near blood," has found an answer in the foregoing, but it is well to consider Francis Bacon's case somewhat closer. He was in his sixteenth year before he ever learned that Elizabeth and Leicester were his real parents. Up to that time he had naturally accepted Sir Nicholas and Lady Anne as such, sharing in their "parental" love and care together with his supposed brother Anthony, and on an equal footing with him, we may assume. For as Rawley put on record, "though he was the youngest in years, he was not the lowest in his father's affection." He was just eighteen when he

³Spedding, IV, 375-7.

“A CONTINUATION OF NEW ATLANTIS”

(BY R.H.)

By R. L. EAGLE and W. G. C. GUNDRY.

IN looking through back numbers of BACONIANA the writer came across an unsigned article entitled—

“*Of Ciphers and the Researches of Recent Cryptographers*”

in which reference is made to the finding by means of a cipher of a continuation of Bacon's *New Atlantis*, in the British Museum; the article is unsigned, but judging from its style appears to have been written by Mrs. Henry Pott. It appears in BACONIANA Vol. IV, No. 16, New Series, October 1896 on page 210 and runs as follows:—

“The results of these devices have been in some cases very satisfactory, as well as hopeful. Mr. Cary has not, like Mr. Donnelly attempted to frame a consecutive narrative; indeed, at present his sentences appear to be disjointed and brief. Yet from them we have learnt facts with which both he and we had previously been unacquainted. For instance, Mr. Cary wrote from New York requesting that search might be made at the British Museum for ‘a continuation of the *New Atlantis*.’ He had read in his cipher that such a work would be published in 1662, and that it contained part of the clue to Bacon's cipher.

“On enquiry we were told, as we expected, that no such continuation was known; the *New Atlantis* was a fragment, and catalogues gave no help.

“On writing this to Mr. Cary he replied by sending the deciphering, with his calculations worked out, and with the additional information that the continuation was to be (edited or published) by R.H.

“About this time business brought Mr. Cary on a flying¹ visit to England; renewed efforts were therefore made to trace the desired tract, and seeking in the catalogue for Mr. R.H., we found him (he proved to be Richard Hatton),² and found also the ‘continuation’ in question a concluding fragment of 100 pages, fitting on precisely to Bacon's fragment, but published in 1662. This we had the pleasure of showing to Mr. Cary, but his visit was unfortunately too short for him to be able to work upon the mysterious piece thus curiously revealed by his cipher.”

It seemed curious to the present writer that the matter had not been followed up and that no further references to this discovery were to be found in the volumes of BACONIANA available.

¹Used only metaphorically in 1896; the Wright Brothers did not “fly” in a powered machine till December 1903; we add this note in order that future readers—perhaps a century hence, may not be confused as regards the development of flying.—W.G.C.G.

²No evidence for this identity was stated. Who was Richard Hatton?—R.L.E.

Some weeks after having come upon the passage just quoted the writer mentioned the matter to Mr. Eagle in a letter, who replied that he had never heard of a continuation of the *New Atlantis*: meanwhile we had forgotten exactly where the reference occurred, but ultimately found it.

As television does not *yet* allow us to read books at a distance in public libraries, the writer requested Mr. Eagle to make a search, which he accordingly kindly agreed to do. He has generously allowed us to set out the result of his research.

A footnote to the above article stated that the continuation of the *New Atlantis* "is bound up in a volume of eight pamphlets:" Mr. Eagle found only two books in the volume he examined and also that the date was 1660 and *not* 1662, as stated.

The following are particulars of Mr. Eagle's find:—

The book was found in the North Library of the British Museum where rare books are kept, and it was bound in expensive Nineteenth Century binding, and was entitled as follows:—

New Atlantis
Begun by the
Lord Verulam
and
Continued by R. H. Esquire
Wherein is set forth
a Platform
of
Monarchical^a Government
London, Printed for John Crooke 1660

The book is dedicated to Charles II in flattering terms. Following the dedication is the Latin elegy which prefaces the *Advancement of Learning* (1640 and 1674 editions) by George Herbert; this elegy is not included in the thirty-two elegies known collectively as *Manes Verulamiani*; George Herbert contributed another and shorter elegy in Latin for this. The longer elegy, which prefaces the Continuation of *New Atlantis* is inscribed:—

"In honorem illustrissimi D. Verulamii Vice-comitis Sti.
Albani magni sigilli custodis, post editam ab eo
Instaurationem magnam."

and begins:—

"Quis iste Tandem? non enim vultu ambulat Quotidiano."

In his preface R. H. calls Bacon "that Monarch of wit and judgment," and that "all his ("R.H.'s") aim is to imitate him whom he cannot identically parallel, it being honour enough to carry a Torch behind so great a light⁴: that when blown out by the envious.

^aMis-printed in British Museum Catalogue "Mechanical."—R.L.E.

⁴cf "Thou beacon to this under globe."—*Lear* II, 2.—W.G.C.G.

blast of malice, it may be re-inlightened at his sacred flames, which never can be extinct." He goes on to say, "This superstructure is only that which he designed, and thought to have composed, that is a frame of laws, or of the best state or mould of a Commonwealth (as Dr. Rawley intimates, who knew his mind best) but was never by him perfected. The reason he gives for it was this. His Lordship foreseeing it would be a long work, his desire of collecting the natural history diverted him, which (as he adds) he preferred many degrees before it."

The first six pages of the book is an epitome or "argument" of Bacon's *New Atlantis*. It ends "Thus far the Lord Bacon." On page seven begins "*New Atlantis*, The Second Part." This continues to page 101 and is by R.H. and begins:—

"Obliged thus by so many extraordinary favours, or rather oppress with the weight of them; we thought we could not discharge our duty of gratitude better then by a civil return of thanks, accompanying them with a fair present of the choicest things our Ship afforded."

Examination of the book shows that the purpose is to call attention to the bad laws of Charles II's time, as well as political grievances and abuses in general, and to suggest a reformation of these things; to-day we would call this political propaganda.

As an instance we get on page sixteen:—

"For example, you suffer great men in office, first to rob, spoil and oppress the Common People, and when such depredators have made them poor, and in want, if they but steal a sheep or the like (which they are often necessitated to do to save themselves from starving) then you either hang them, if the theft be above such a value, or in some places send them to the mines or gallies to enslave them more, and where through extream want and converse with one another, they learn more roguery. Perhaps you banish them, every Nation to a felon being his native Country."

The book goes on through page after page to show how badly Britain is governed, especially as regards its law and by contrast how admirably Atlantis is ruled, and how excellent are all its institutions as compared with those of Britain.⁵ Towards the end we are told of

⁵As to the state of affairs in 1659-60, see Evelyn's Diary;—October 1659, "The Armie turned out of Parliament. We had no Government in the nation, all in confusion, no magistrate either owned or pretended by souldiers, and they are not agreed. God Almighty have mercy and settle us."

1660 May 29. "This day His Majesty Charles II came to London after the long and sad exile and calamitous sufferings both of the King and Church."

In those days there was an "Invisible Society" which worked in secret. In November 1660, an informal meeting was held in Wren's rooms at Gresham College, Oxford, with the idea of asking The King for a charter for The Royal Society which evolved from the "Invisible College." I think "R.H." will be found among the original members.—R.L.E.

"The vertues and Glories of the King of Bensalem." Presumably, "R.H." hoped that King Charles would "read, mark, learn" and reform!

In the last half-dozen pages of the book we are introduced to "The Temple of Good Works," and the "initiation" of the candidates:—

"At these ceremonies he (the King) doth instal three of his Nobility, conferring on them the high and sacred honour or Order of the holy cross, there never being fewer than 50 of it and never above three score. Whilst those first rites are in performing you are all to keep your station, and on your knees expect when Solomona will approach and reward you also."

There follows a brief description of the "instalments of the three Nobles into the Order of the Holy Cross."

There is no resemblance to Masonic ceremonial.

As regards the candidates:—

"They were clad in long sad russet coats made of Camel's hair, having loose and wide sleeves, and turned up with white flannel tied only close about the middle with a white silken girdle also, in token of their innocence."

The book is bound up with an anonymous novel called "*Pan-thalia*, or the Royal Romance; A Discourse in relation to State Government. Printed by T.G. 1659" (303 pp.). It is probable that "R.H." was also the author of this work, for he appears to have been a reformer.

If the "continuation" had been Bacon's own work it would have proved a greater find. However, we think the result of Mr. Eagle's research well worth recording for the pages of *BACONIANA*.

QUERIES

William Atkins, the writer of Elegy *XXI* in the *Manes Verulamiani*.

A "Will Atkins" witnessed the Will of Francis Bacon, which was dated 19th December 1625, and was left, either £30 or £80 as a legacy; the figures of the amount are not clear in the Appendix to *Verulamiani* (1803). This person and the writer of the Elegy appear to be the same. Can any reader give further information?

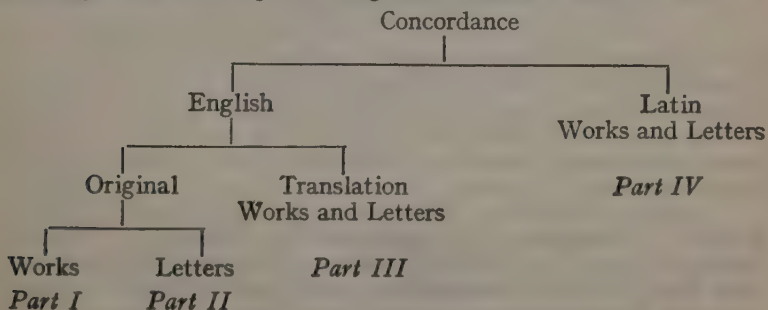
Verulamiani was edited by P.L.C. but no name appears on the publication: the book was printed for R. Dutton, 45, Gracechurch Street and others.

A BACON CONCORDANCE IS POSSIBLE.

By JAMES ARTHUR

FIRST of all I wish to express my sympathy to Arthur Constance with the disappointment caused by the lack of response to his enthusiastic planning for a Bacon Concordance (BACONIANA, January last). I had myself intended to send in a reply, but the press of other work took it for the time out of my mind. Then came the reminder in the April issue, received here in June, coinciding with a holiday in the hills that suits my purpose well. For I would like to go somewhat deeper into the difficulties and possibilities of the proposal than has been done so far. The only one of the five responses that touches these questions at all, is that from R. L. Eagle, but his "conclusion that it would be impossible to compile one which is comprehensive," is both unfortunate and unsatisfactory. Unfortunate in its lack of enthusiasm, and its discouragement, raising mountains out of mole-hills. Unsatisfactory in its counsel of perfection which has been the ruin of many a useful undertaking in the past. This my effort towards a solution is specially meant as an antidote against the demoralizing effect that answer has apparently had—making Arthur Constance retreat from the field—and to raise again the flagging devotion.

Naturally I agree that the Concordance should be "comprehensive," in the sense that it include the Latin works as well as the English. But I disagree that this would constitute an "insuperable" obstacle. On the contrary, I believe that it is an ant-hill, that the Latin works should for the time bother us the least, and only in the last instance. For I am of opinion that we should entirely give up the idea of making *one* Concordance for the Latin and English works together, or even for *all* the English works together, those originally so written and those translated from the Latin. Our aim should be to make three or four *separate* Concordances, and these need not be taken up all at the same time. Else it might jeopardise the whole undertaking by an ill-founded sort of "comprehensiveness." Each part may be started and finished before the next part is taken up, according to the degree of importance each possesses in itself. The following Table will explain the general scheme I have in mind.



The Concordance should of course be based on Spedding's edition in fourteen volumes. Although it is anything but a critical, in the sense of a "definitive," edition (textual criticism has hardly begun on Bacon's works), it is the best we have, and considering the little love for Bacon, nay the secret fear in conventional literary circles that he may dethrone their Idol Shaksper, no better edition may be expected for years to come, not in fact before the Baconian movement wins over the orthodox seats of learning, or brings forth such an edition itself. The production of a good Concordance may prove an important step in the right direction.

To return to our Table, by "Works" I understand all writings contained in the first seven volumes of Spedding's edition: by "Letters" all epistles, speeches, reports, smaller works in general, found in the last seven volumes. Under "Latin" I include Greek, French, Spanish, Italian, and other foreign words, phrases, quotations, etc., scattered over all the "Works and Letters." As regards the degree of importance each of the four separate Concordances has, and therefore also as regards the order in which they should be started and completed—I need hardly stress that above all compare with the others stand the first two Parts of the "Original English Works and Letters." These are of *primary* importance. For there is connected with them a linguistic philological factor of the greatest significance for the whole English speaking world, which is absent from the other Parts. Said Dr. Johnson: "A dictionary of the English language might be compiled from Bacon's works alone."

Of the remaining Parts of the Concordance, I consider Part III, the "English Translated Works and Letters," of *secondary* importance, and Part IV, the "Original Latin Works and Letters" as a *tertiary* layer to be delved up the last. This depreciation is of course based on the consideration that Latin, contrary to Bacon's expectation, is nowadays a completely dead language. Few people (among whom myself) can now study Bacon's Latin works with ease, if at all.

With the first two Parts then an immediate start ought to be made, and the kindly offered help of Arthur Constance gratefully accepted. In order to stress again the signal importance of beginning the work with the two English Parts, *I make the following proposal: that I place at the disposal of the Bacon Society £100—towards the cost of producing these first two Parts, provided that the Society appoint a General Editor, Committee, or Board, to support, guide and supervise the work, and collect further funds for it. I hope that by these provisos I do not presume too much on the task and labours of the Bacon Society.*

Further suggestions. *Part I and II should be on the scale of Bartlett's Shakespeare, or Young's Bible Concordance.* For this reason also my advice is to make two separate Concordances. Otherwise the work would become too unwieldy and difficult to consult. Although Bartlett too split up his Concordance in two parts, Plays

and Poems, yet the first part is still so extensive, that I find it hard to go through the interminable columns without a break, looking for a special point. An additional reason is the great difference in style between the Works and the Letters. Perhaps this should have been mentioned first, as the principal reason.

Shakespeare's Works contain about 900,000 words, Bacon's original English Works about 750,000, the English Letters perhaps 500,000. This would require on the Bartlett scale a Concordance of about 350,000 lines of print for the Works, and an additional 200,000 for the Letters. For the English translations (Part III), and the Latin originals (Part IV) the Concordance need not be on the same scale. They may conveniently be reduced to elaborate Indexes rather than full Concordances.

Of Bacon's Latin Works only nine smaller pieces have not been translated in Spedding's edition. But of five of these, translations are found in Montagu's edition. Part III of the Concordance could therefore in so far be based on this edition. For the remaining four untranslated pieces, covering only 79 pages in Spedding's edition, the Bacon Society should find one or more competent translators, and publish their version either in the Magazine or in bookform. The latter course is preferable, as Part III of the Concordance could more easily refer to it. But let it again be said, that this part of the work is only of secondary importance.

I may conclude with a few words of warning regarding the use of Concordances. Commonplace though this caution may be, it is too often disregarded. The possession of a Concordance does not relieve one of the duty to study the works concerned. It is not enough to look up a particular word, and to quote the text, but also to study the context in which the word occurs, so as to get at its specific meaning. When for example it is ascertained from Abbott's Concordance to Pope that the word "meanest" is found six times in all the poet's writings, it is not sufficient to quote six short lines or half-lines in proof of the contention that he used the word in the sense of "humblest" (BACONIANA, January 1946, p. 18). My study of the context has taught me that nowhere it carries that meaning.

(1) "Nor past the meanest unregarded" (*Dunciad*, iv. 575). Here it signifies the "most foolish, dull, mute."

(2) "Or deeming meanest what we greatest call" (*Epistle to Harley*, 19). Here the context teaches us little, and therefore does not warrant us to give the word a deeper meaning than that of an antonym to greatest, that is "smallest, lowest."

(3) "The last, the meanest of your sons inspire" (*Essays on Criticism*, 196). Here the sense is the "weakest, tremblingest, most laggard, vainest."

(4) "He dreads a death-bed like the meanest slave" (*Ep.* i). Here it means the "most cowardly."

(5) "And what is Fame? the Meanest have their day" (*Sat.* iv.). Here again there is little to learn from the context, but that

the meanest are those as yet "destitute of Fame, obscure, unknown."

(6) "The wisest, brightest, meanest of mankind" (*Essay on Man*, iv, 282). How anyone reading the whole passage in which this notorious libel occurs, can fail to see that the poet indeed meant to brand Bacon as the "shamefullest, most debased, disgraced, dishonoured" man of his time, is what I cannot understand.¹ Pope was not above the prejudices of his time, and his "caustic" wit, as with so many other satyrists, led him to indefensible lengths, preferring show of wit to plain truth.

¹On the other hand the late Mr. Kendra Baker wrote a booklet published by the Bacon Society, expressly to claim that Pope's "meanest of mankind" signified humility. Mr. Arther is, of course, entitled to his own opinion.—Ed.

BOOK REVIEW

"THE SHAKESPEARE MYTH"

Mr. Walter Ellis, known to the world as a successful playwright, has written an admirable pamphlet which should go far in the education of that great inchoate mass of the public who worship ignorantly at the shrine of the false. Shakespeare of Stratford-on-Avon. Mr. Ellis knows his world and the advantage of coining simple but telling phrases. The title "The Shakespeare Myth" is shrewdly calculated to catch the eye of the curious, as also his selection of that always intriguing title-page to the *De Augmentis* of 1645. Then, again, facing the front page of the cover, is the question in large capitals, "Where are the Manuscripts of the Shakespeare Plays? They are worth a Million of Money." A clever piece of artifice which will make the tyro ponder. It will shake him a bit! "Where are they?" he will ask, "Why are they missing?" He turns over once more and this time he has the same *De Augmentis* puzzle title-page repeated in facsimile, with a big question confronting the reader on the facing page asking "What did this illustration mean? . . . see p. 19." If our, by now most curious, reader turns to that page he will find it plainly stated what it does mean, in heavy large-sized type. Now, if he has got thus far, and begins to read the author, facing a portrait of Sir Francis Bacon, it starts straight away with a startling announcement. "Ben Jonson, Elizabethan dramatist and Edmund Spenser, the poet, were both enshrined in Westminster Abbey," he writes, "William Shakespeare, their contemporary was not so honoured. Why? Because at the time of his death in 1616—'caused by a surfeit of drinking—no-one associated his name in any way, with the Shakespeare Plays.'" To a Baconian this is bread-and-butter stuff, but to the neophyte who has not yet crossed the threshold of knowledge it must come as a blow under the chin. No-one had associated the "Bard of Stratford-on-Avon" with those immortal plays! He reads on: "Shakespeare died unnoticed and unsung."

Mr. Ellis, in carefully calculated words, every one indisputable, continues by proving the utter absence of any education of the most elementary character of the man Shaksper, even if he could sign his name. "Five laborious, slavish signatures only have been culled from legal documents of the period and attributed to him. The supposed signatures only suggest the wriggling painting of strokes by a beginner or a drunkard." By this time the average person, who has never bothered to think about the author himself, begins to feel the ground slipping away from under his feet, and he is conducted step by step until at the end he is confronted by the force of inexorable logic to recognise the truth and to some extent at least why Bacon dared not father his own work. The booklet is selling well, we believe, and should do more to convert the million to a true understanding of the true authorship than many more pretentious works. Every Baconian should obtain a copy. C.B.

"The Shakespeare Myth" published by George Lepworth & Co., Ltd., Vernon House, Sicilian Avenue, London, W.C.1. Price 1s. 6d.

FINGERPRINTS IN SHAKESPEARE.

By PROF. P. S. POROHOVSHIKOV,

(of Emory University, Atlanta, U.S.A.)

UNPLEASANT thoughts are the best: they are an antidote to wishful thinking. *Du choc des opinions jaillit la vérité.* The best contributors of an heretic Shakespearean are the Stratfordians and all heretics of a different creed. They bring out his strongest arguments. It is on these general principles that these lines are offered to the readers of BACONIANA.

To the earnest historian, there are today five claimants to the Plays: the actor Shakspeare, Bacon, the Earl of Oxford, the Earl of Derby, and the Earl of Rutland. The present note is written from a purely agnostic standpoint, for the readers' information and as a record of a few logical considerations.

There is no question about the authorship of *Love's Labour's Lost* to an earnest and unprejudiced inquirer. The Quarto of 1598 and the page 136 of the First Folio are loaded with irrefutable ciphers indicating the name Francis Bacon. The claims in that respect of Oxford and Derby partisans, however earnestly and brilliantly urged, are founded on the presence of the two Earls in France in the fifteen hundred eighties, their *probable* visits to Navarre and their *supposed* familiarity with intimate relations between the Courts of the two countries. Possibilities and probabilities are not facts. Psychological analysis reveals with almost equal certainty that Bacon wrote *King Henry VIII.* (Mr. H. Bridgewater and Mr. Edward Johnson). There is also well founded, if not final, evidence that Bacon was the author of *Merry Wives* and of *The Tempest*. This seems to justify a strong presumption of Bacon's authorship of the other thirty two plays. A sceptic could say that this constitutes strong evidence against Bacon. Mr. Howard Bridgewater writes: "To some minds negative evidence—the omission to do or say something which one would expect to have been done or said—often carries greater weight than an actual deed." More pointedly, Mr. Roderick Eagle wrote: "... we do know that Francis Bacon was a mystic and that he invented ciphers, . . and it is reasonable to suppose that, had he been the concealed author of the Shakespeare literature, he would have left marks or signatures scattered throughout the text." We find no reliable marks or signatures of Bacon in the other thirty two plays. Mr. Edward Johnson's findings are most interesting, but not indisputable. On the other hand, the First Folio contains numerous ciphers undisputably indicating the name Francis Bacon not in the text, but in the page numbers,

correct or intentionally wrong. Quite as plainly, the name Francis Bacon is indicated in the lines facing the dummy head in the First Folio. The open question and the real point at issue between Baconians and heretics of other creeds is whether Bacon, in editing the First Folio, claimed the authorship of all the plays or of some. Baconians should look for Bacon marks in the other plays.

We know that the plays indicate, as their author, an aristocrat, a lawyer, a classic scholar, a visitor of Northern Italy. We find these marks in Bacon, Oxford, Derby, and Rutland. This leaves us in the woods. We know what kind of man, what manner of man was Shakespeare. We want his name other than his pen-name. We want fingerprints.

Can there be fingerprints in literary works? Yes, in the sense of marks which plainly indicate one man and can indicate no other. And there are such fingerprints in the First Folio and outside of it.

1. *Love's Labour's Lost* is full of such Bacon fingerprints. The Oxford and the Derby heretics claim that comedy for Oxford and for Derby. But they produce no fingerprints of their claimants. Prevaricators, arch-equivocators, bilious sceptics and crystal-pure agnostics know and Oxfordians and the Derby believers should realise, that Bacon and no other man wrote *Love's Labour's Lost*. *Venus and Adonis* and *Lucrece* also have Bacon's fingerprints: the two poems are signed, in cipher, with the name Francis Bacon. It is absurd to question that.

2. There are two manifest and undisputable fingerprints of the Earl of Oxford in the *Third Part of King Henry VI*, on page 161 of the First Folio. We read:

Oxf. Call him my King, by whose iniurious doome
My elder brother, the Lord *Aubrey Vere*,
Was done to death? and more than so, my Father,
Even in the downe-fall of his mellow'd yeeres
When Nature brought him to the doore of Death?
No Warwicke, no: while Life vpholds this Arme,
This Arme vpholds the House of *Lancaster*.

There are two plain and simple acrostics in these seven lines. We begin by the letter *e* in Lancaster and read from Right to Left, then in the next line from Left to Right, and son on, taking the needed letters as they come, and we spell *Edward de Vere*. Beginning by *e* in the last word of the first line, *doome*, and again reading from Right to Left, Left to Right, and so on, we again spell *Edward de Vere*.

To the true historian, i.e., the dispassionate agnostic, the names Shakespeare, Bacon, Oxford should be as indifferent as three rusty nails. His call is to explain and reconcile the apparent contradiction.

3. There is in *Hamlet* evidence, practically equivalent to fingerprints, of Roger Manners, fifth Earl of Rutland. A summary of this

evidence would considerably lengthen this note. It is premature for the present and is therefore not submitted to the readers.¹

¹The Bacon ciphers in this Note were discovered by the late J. Denham Parsons and are explained in his pamphlet "The 'Read if thou canst' Epitaph at Stratford upon Avon." The Oxford acrotics in 3 *Henry VI* and in the Epitaph are the discovery of Mr. George Frisbee of San Francisco, California.

Editor's Note:—We are not concerned with what Prof. Porohovskikov terms the "agnostic" attitude. The world only produces a genius like the author of Shakespeare once in a thousand years—if then. The theories of the Oxford, Derby, and Rutland advocates have been torn to tatters again and again. We print the Professor's article only because the "agnostic" mind, in face of all the direct, as well as indirect evidence of Bacon's authorship produced during the last fifty years or more, is interesting as a psychological study in vacillation.

BACON ON DREAMS (*Continued from page 170*).

dreamed and heard of his adoptive father's death. What else was to be expected, and more natural, than that his "sympathy" and affection" for his foster-parents was much stronger than for the blood-parents who had denied him and with whose existence he had become acquainted only two and a half years before? He *would* therefore more readily dream of them than of the others, according to his own theory of dreams!

A third point, not raised by the questioner, is of peculiar interest, especially with regard to the Freudian interpretation of dreams as mostly wish-fulfilments! Could this have been the case with Bacon? I do not think so; the circumstances point the other way, to a fear-dream rather than to a hope-dream. When Sir Nicholas suddenly died, he had well provided the three sons of his first marriage, and the elder son, Anthony, of Lady Anne, with estates, leases, settlements, etc. But the youngest, Francis, was left poor, with "no greater share to him than the (ready) money dividable amongst five brethren," Rawley informs us. The Lord-keeper had collected "a considerable sum" for a similar settlement on Francis' behalf, but passed away before it was accomplished. When Bacon left for France, or during his stay there, in letters from home, he must have been made acquainted with these arrangements for the others, and the still unsettled state of his own affairs. This may have caused him some worry or even anxiety, considering his father's age, and so bringing his mind closer "en rapport," that is in sympathy (or must we say here antipathy?) with his home in England, may have called up the evil presentiment in his dream.

THOMAS POWELL'S "THE REPERTORIE OF RECORDS" (1631)

By R. L. EAGLE

ARISING out of Mr. Comyns Beaumont's article in April *BACONIANA* (p. 58), I began investigations into the evidence which Powell appeared to provide in support of the "K" cipher. This proved more intricate than I had anticipated, and my research was not completed in time for my reply in July to Messrs. Sydney Woodward and C. Beaumont, both of whom call Powell as a witness in support of this cipher.

As the result of my enquiries has such an important bearing upon the very existence of any such cipher, and as, I am sure, not even those who firmly believe in the cipher would wish to quote as evidence something which has no connection with the matter, it is important that the facts now brought to light should be stated.

Neither Mr. Woodward, nor Mr. Beaumont, is responsible for introducing Powell into the argument. It was due to a discovery by the late Mr. W. E. Clifton some thirty years ago. They merely repeated what naturally seemed to them a very good point in their favour. Mr. Beaumont quotes another which presented less difficulty, and can be explained in a few words. On page 31 of the *Repertorie* "are two names famous in connection with Francis Bacon, printed in italics, as follows:

Item, in a box containynge a booke of the enormities of Cardinall Woolsey and his surrender of Yorke house and St. Albans, with other lands."¹

Mr. Beaumont adds that "this direct reference to York House and St. Albans was quite in accordance with Bacon's method to catch the eye of the alert decipherer."

I referred to the history of St. Albans, and there was a simple explanation as to the contents of this box of records mentioned by Powell, and now in the Public Record Office. Wolsey became Abbot of St. Albans in 1521, and held the Abbacy until his fall in 1530. He took the revenues which were considerable. York House was his London residence. I do not think any further explanation is required, and we will now proceed to the more difficult problem with which I was faced. In presenting this, Mr. Beaumont says:

"On page 33 begins a curious lettering of the chests in which records had been placed. The first two are marked A and B, continue on p. 85 with C, and the enumeration goes to Z on p. 88, the 24th chest. The 25th chest, instead of beginning again with the first letter of the alphabet is headed "&," and the 26th "E" so it is not until we reach the 27th letter that "a" recommences, followed by "b" &c."

The question to be settled was whether this marking was truly recorded or whether, as Mr. Beaumont suggests, it was false and "directed to some definite purpose," namely, to give the first and only key to the numerical equivalents of the letters of the alphabet applying to the theoretical "K" cipher. Why Thomas Powell should have been the person to make the revelation, or why such a work as "The Repertorie of Records" (which has nothing whatever to do with ciphers) should have been the chosen medium, struck me as most extraordinary.

¹The words in italics are *Item*, *Woolsey*, *Albans*. Mr. Beaumont (April p.58) states "Yorke house" to be in italics, but this is not so.

Nevertheless, the 25th chest marked "&" certainly required an explanation. I therefore, wrote to The Public Record Office, with this result:

The Secretary,
The Public Record Office,
Chancery Lane, W.C.2.

Dear Sir,

"THE REPERTORIE OF RECORDS" (1631)

I have been studying the book, with the above title, by Thomas Powell. On pages 33-89 he refers to the contents of 28 chests in the Records of the Exchequer:

"In the third Treasurie, being in the old Chapter house of the Abbey of Westminster, under a doore with three lockes are containned these records, put very faire into Chests with lockes, and written upon with Parchments as followeth.

First turning upon the left hand in the upper ranke of Chests are containned in Chests, noted with Letters, in manner following:—

He then briefly mentions the nature of the contents of 24 chests as being under the letters A—Z. These apply to the reigns from King John to King Henry VI.

What seems very extraordinary is that Powell gives the mark on the 25th chest (Henry VII) as "&", and the 26th chest, which follows, "E."

I do not understand why they should have borne these two marks. The 27th and 28th chests, he mentions as marked "a" and "b" without capitals. All these records, he says, are "abbreviated" in books "couered in Velam."

It may be that these books are now in The Public Record Office, and, if so, it would be a great help to the enquiries I am making if you could inform me whether the marks, as given by Powell, are correct and, if not, whether you can offer any explanation as to the peculiarities which follow "Z", the twenty-fourth letter of the alphabet of those times.

I am, Sir,

Yours obediently,

R. L. EAGLE.

Public Records Office,
Chancery Lane, W.C.2.
12th July, 1946.

Sir,

In reply to your letter of 7th July, I am directed to inform you that Thomas Powell's account of the Exchequer Records is clearly derived (often almost verbatim) from the Manuscript *Compendium Recordorum* compiled in 1610 by Arthur Agarde, one of the deputy Chamberlains of the Exchequer, and in the custody of this Department under the reference Ind. 17126.

Much of the matter in it is reproduced in the somewhat later Manuscript volume entitled Agarde's *Repertory of the Chapter House Records* (Ind. 17128).

In these two indexes the paragraphs dealing with the contents of the 28 chests in the third treasury are distinguished in the margin as follows:

Chests. Ind. 17126

1-24 The 24 capital letters A—Z

25 Two (arbitrary?) devices, the first faintly resembling a G, and the second *ampersand*

26 Small letter b

27 Small letter a

28 No marginal mark

Ind. 17128

The 24 capital letters A—Z.
Ampersand followed by *et*

Device resembling the medieval abbreviation of *con*

Small letter a

No marginal mark

Powell's statement that all these records are abbreviated into books covered in vellum is the result of a misreading of the *Compendium*, in which Agarde notes that the contents of many, but by no means all, the chests have been "abbreviated by mee into bookes, covered with redd lether or velome." These books are almost certainly represented among the rest of Agarde's Indexes here.

If you are able to call yourself at this Office, you could see the volumes to which reference has been made.

I am, Sir,

Yours faithfully,

CHARLES DREW.

Until I looked up "Ampersand" in Murray's Oxford Dictionary, I was not aware that "&" followed "Z" as an additional symbol in old alphabet primers. This must have continued until the early part of the 19th century as George Eliot (*Adam Bede*, XXI) has:

"He thought it (Z) had only been put there to finish the alphabet like, though *ampus and* would ha' done as well."

The N.E.D. also quotes Freeman in *Longman's Magazine*, I, 95:

"*Ampussy and*, that is, in full, 'and per se and,' is the name of the sign for the conjunction 'and, &' which used to be printed at the end of the alphabet."

So Powell, in following "Z" by "&" was not doing anything significant nor, as I have already mentioned, was it his invention "for some definite purpose" or any purpose whatever. He merely copied from Arthur Agarde's manuscript dated 1610. In the Preface "To the Reader," Powell admits his indebtedness to Agarde:

"It may be objected unto me that the collation of these things is not all made up and digested into the fabrique of mine own materials and structure, and I doe ingenuously confess it. Seeing the *Four Treasuries* were collected by Mr. Agard, his private notes, a man very industrious and painful in that kind, and one who had continual recourse unto the most, and custody of many, of the rest of the same."

The position now is that there is no authority for the numerical values which have been applied to the alphabet by the "K" cipher inventor, and followed by several Baconians for the past thirty years.

I have inspected, at The Public Record Office, Agarde's own manuscripts of *Compendium Recordorum*, and of his *Repertory to the Chapter House Records*, which is largely a repetition of the former from which Powell copied after Agarde's death in 1615. The report made by Mr. Drew of the P.R.O. is correct.

The marks for the 25th chest are drawn as two different symbols for the ampersand, of which there were several at that period. Many of these signs are shown on plates 148 and 149 of *Alphabets Old and New*, by Lewis F. Day (B. T. Batsford, 1899.) The symbol for the 26th chest is curious and, though it resembles somewhat a small "b," it is not intended for it.

My opinion is that in his manuscript, Powell, unable to interpret this sign in Agarde's manuscript, gave it yet another form of the ampersand, viz. "Et." This represents the monogram "Et." The "t" is formed by a line across the extremity of the upward curve of the lower parts of the "E."

Plate 101 of the same book shows an alphabet in Roman capitals in early French type. Here "Z" is followed by "& Et"—the last symbol representing "Et." This explains the appearance in Powell's book of "&" being followed by "E" for the 26th chest. Having exhausted all the known symbols of the alphabet in capitals, he then began again with a small "a" for chest 27. There is no mystery or cipher.

GENIUS AND SHAKESPEARE.

By J. EFFEL

The following article appeared in *The Freethinker* of 23rd June last. Although the writer is not a Baconian and we do not necessarily subscribe to his views in their entirety, the viewpoint is of interest as showing how the Shakspeare Myth is being steadily questioned by thinking persons.—ED.

RECENTLY Shakespeare's birthday has again been celebrated, and about as much nonsense has been spoken and written about the bard of Stratford as about the Babe of Bethlehem.

Now, what reasons do I give for the assertion that Anne Hathaway's husband didn't write *Venus and Adonis*, *Macbeth*, *As You Like It*, and all the rest of the plays and sonnets? The time has long since passed when the "Complete Works" were accepted as being the work of one individual. I think most scholars would agree that the man who wrote *Titus Andronicus* was not the author of *Midsummer's Night Dream*, and so on. But while I find it profoundly interesting to speculate on the credentials and the abilities of Shakespeare's literary contemporaries and the possibilities of different writers being responsible for the plays, that is not my immediate concern. I wish merely to dispel the widely prevalent idea that "Genius" can dispense with knowledge and experience, and to eliminate the man William Shakespeare from the coterie of the writers of that period. I agree with Ringland Robinson, who has done much valuable research into Elizabethan literature, in his first postulate: "The name William Shakespeare was a pseudonym." "Of the life of William Shakespeare little is known," is the first sentence of the most modern (1934) and scholarly "life," by J. W. Mackail. But all the "lives" seem to tell the same story. True, Charles Knight (significantly an author of Fairy Tales), considered at one time to have written the best life of Shakespeare, tells us that there can be no rational doubt that he was educated at Stratford Grammar School. But, says Ringland Robinson (significantly a geologist and a dealer in facts), "There is no record or evidence of his having been at any school." Mr. Knight tells us that Will's father "could not have procured a better education for him anywhere. It is perfectly clear to those who have studied his works that he must have been solidly grounded in the learning properly so called which was taught in the Grammar Schools. . . . What professed scholar has ever engrafted Latin words upon our vernacular English with more facility and correctness? And what scholar has ever shown a better comprehension of the spirit of antiquity than Shakespeare in his Roman plays?"

Now, most writers attribute the greatness of the poetry and the plays to "Genius." That extraordinary attitude to extra-ordinary aptitude leads to extraordinary absurdity. Mr. Ringland Robinson is singularly clear sighted in this respect. I cannot do better than to quote him:—

"Genius has limits; to write comedies requires experience; to write historical drama requires learning; to write tragedies still more experience; genius does not provide learning or experience without which these plays could not have been written. The poems are on classical subjects and full of classical ideas, names and words.

"Burns is rightly considered to have been a man of genius but he never travelled outside his own experience and education, which is well reflected in his works.

"The same argument holds good in the cases of Byron and Shelley; both these poets were scholars and travelled gentlemen, and the result is plainly evident in their writings.

"Nothing could be further from the truth than this opening sentence from a work on dramatic arts, 'The Dramatist is born not made,' One might reasonably speak of a gifted one as a born singer or painter, but a dramatist must have in addition to many other qualifications, experience and still more experience of life, as only many years acquaintance of the world of men and life can give."

I think that is well and clearly stated. There have been many and varied definitions of genius, and the word is much misused. Exceptional ability in a particular direction and with apparently slight effort is considered genius, although the infinite capacity for taking pains is generally there if we are observant enough. But assuredly "genius without learning soars in vain" and is bounded and circumscribed by the possession or lack of special knowledge. Sean O'Casey wrote "Juno and the Paycock" a story of Dublin slum life. Although a genius, he could not have written (at that time) a convincing play concerning "society" people, for the simple reason that he knew nothing about them. It would be ridiculous to argue that one would have to be a sailor to write of the sea, a criminal to write about prison, and so on, in a well-informed manner. We know that the imagination—that capacity to see into the minds and hearts of men and women—is the supreme gift possessed by the writer. But the greatest genius in the world could not write a story about the horrors of the war, movements of armies, meetings between generals, scenes in the camps of many lands, unless he had at least glimpsed those happenings or made considerable contacts with those who had. Only of such material is good literature made. Conrad convinces chiefly by his first-hand knowledge. Galsworthy by his extraordinary sympathy. Both were men of education and learning, wide travel and experience, but neither was in the class of "Will Shakespeare" as a writer. Yet we are asked to believe that the greatest literature in our language or, indeed, any language, was the work of an inexperienced "rustic." And when we ask questions that seem unanswerable, it is disconcerting to be closed by the argument that "genius" can transcend all difficulties. That simply isn't true. And as I said earlier, the study of the authorship of the Plays and Poems is fascinating to scholars. I cannot pass judgment on things of which I have little knowledge, classical learning and foreign customs, but I know enough to know that behind the "Works of Shakespeare" there is stupendous learning. And I fully agree with Greenwood, with Mark Twain, with Ringland Robinson that whoever wrote the Plays and Poems, it wasn't this Stratford person, who, so far as anyone knows or can prove, only wrote one poem in his life. It was engraved on his tomb and sorry doggerel it is:—

"Good friend, for Jesus' sake forbear to dig," etc.

One might say: "Alas, poor Yorick," but the word "genius" cannot explain the fact of a clod writing *Hamlet* or *The Merchant of Venice*.

I come back to an early argument of mine that in this question Freethinkers display little rationalism, and lazily accept the traditional conception of "genius." I submit that Stratford-on-Avon is as much a racket as Lourdes, and that all the superlatives about Will Shakespeare and his genius, are based on misconceptions now strongly buttressed by vested interest.

CORRESPONDENCE.

To the Editor of BACONIANA

Sir,

HAMLET AND FRANCIS BACON

I do not know if the following point has been brought to notice before. The two parts assigned to the actor Shaksper are Adam in *As You Like It* and the Ghost in *Hamlet*. The former part is vouched for by Gilbert Shakespear, Shaksper's brother, in his senile recollections. Adam is told by Orlando, Bacon's story of his own youth, and is carried and fed by Orlando (Bacon).

The Ghost part is the Ghost of Hamlet. Hamlet is surely Bacon, broken by the Queen's failure to pardon Essex. As practically the last Sonnet tells us "For I have sworn Thee fair—more perjured I. To swear against the truth so foul a lie."

Also the two "Will" Sonnets 135 and 136, if instead of reading them as lustful effusions, we imagine Bacon, trying to persuade the Queen to allow his will (his wish for Essex) to have a place in her will. But to return to Hamlet, Bacon unpopular with the mob; and out of favour with the Queen on account K. Richard 2nd, still hopes his connection may be useful.

In Act 3 sc 2 of Hamlet, he brings in the unfinished rhyme "This realm dismantled was of Jove himself; and now reigns here a very very—peacock" (=a very very ass). Which, in addition to Denmark, may well refer to the Stage and Shaksper; the latter being the very very peacock. And although "was" and "ass" is such a bad rhyme he has mentioned it already in Act 2 Sc. 2. "Why, as by lot, God wot—and then you know It came to pass, as most like it was." And then adds "The first row of the pious chanson will show you more" and then adds "For look where my abridgment comes" as the players probably including Shaksper come in. If the Bacon theory be true, surely Shaksper was and is a very serious abridgment of Bacon's fame.

And what is the "pious chanson" that "will show you more."? Bacon's translation of Psalm 174, lines 25 and 26.

"This earth as with a vail once covered was
The waters overflowed all the mass."

In Act 3, Sc. 2, Hamlet says to Horatio before he mentions "this realm dismantled was" "Would not this, sir, get me a fellowship in a cry of players, Sir?" Horatio "Half a share," Hamlet "A whole one, I" and goes on "For thou dost know, O Damon dear, This realm dismantled was etc." and concludes "Oh good Horatio I'll take the ghost's word for a thousand pound. Didst perceive?"

Some years after the death of both Shaksper and Bacon, Davenant informs us that the Earl of Southampton gave one thousand pounds to Shaksper to allow him to make a purchase in Stratford. Shaksper retired to Stratford about the time Bacon had trouble with the Queen about King Richard 2nd and Essex before the latter went to Ireland; and several of the Plays were brought out in Quarto form under the name of Shakespeare. And Southampton was Bacon's friend, and as Bacon says in his Essay on Friendship, would help, in the bestowing of a child, the finishing of a work or the like.

The Shakespearians say this £1000 was probably an exaggeration; and was a sign of gratitude from Southampton for *Venus and Adonis* and *Lucrece* being dedicated to him. Three years seem a long time for this expression of gratitude to develop!

Although Davenant called himself Filius Shakespeare, was it Filius Shakespeare, London or Filius Shaksper, Stratford on Avon? I ask because he wrote in 1638 warning people who look for him (probably Shake-speare) on the bank of the Avon:

"And looke if you a river there can spy
And for a river your mock'd eye
Will find a shallow brook."

Holmwood, Walton-St.-Mary,
Clevedon, Som.

Yours faithfully,
R. G. TURNER,
Col. I.M.S. ret.

To the Editor of BACONIANA
Sir,

THAT MYSTIFYING WORD.

I was very interested in the letter of Medio-Templarius in the January BACONIANA, and consider that his interpretation of the word HONORIFICABILITUDINITATIBUS is correct, but if I may venture to say so his demonstration is not quite complete. He commenced by reversing the letters, which is quite in order as Bacon frequently uses this method of reversing letters and numbers; as one knows, the last page in the First Folio is numbered 993 instead of 339. Having found the letter containing the signature let us reverse them thus—Norificab

Bacifron

when it is seen that the letters I come together.

In the 14th line up the column we find the words UNUM CITA, which modern editors without any justification whatever have altered to circumcirca. Assuming that cita is an abbreviation for Citatur we get UNUM CITATUR= bring forth the one (I). If we bring forth or take away the four ones (Is) we get:

NOR F CAB
BAC F RON

which is FR BACON doubled, and this is certainly remarkable if it is a pure accident.

If these signatures are authentic they are bound to be confirmed in some way or other, as Bacon always confirms his signatures. The following would appear to show the confirmation:—

<i>Comedies page 136 reverse page 168</i>	<i>1st col 22nd line down</i>	
	<i>39th line up</i>	<i>Honor etc.</i>
<i>Histories page Nod. 168</i>	<i>2nd col 22nd line down</i>	<i>last two words</i>
		<i>Cut off</i>
	<i>2nd col 39th line down</i>	<i>first four words</i>
		<i>Two of your name</i>
	<i>1st col 22nd line up</i>	<i>last four words</i>
		<i>You shall quickly know</i>
	<i>1st col 39th line up</i>	<i>last word Joyme</i>
		<i>with 1st letters in margin</i>
		<i>of lines above and below</i>
		<i>BACON</i>
<i>Histories reverse page 136 1st page No. 97</i>	<i>1st col 22nd line up</i>	<i>last two words</i>
		<i>Sealed up</i>
<i>Histories page Nod. 136</i>	<i>1st col. 39th line down</i>	<i>last two words The</i>
		<i>Seale</i>

When counting up and down the lines Bacon made a rule that all lines wholly printed in italics are not to be included in the count.

The long word was not invented by Francis Bacon. It is supposed to be a mere arbitrary and unmeaning combination of syllables devised as an exercise in penmanship. It is to be found in "The Complaynt of Scotland" published in 1548—a long time before Bacon was born. The question may therefore be asked "How can it be suggested that this word contains Bacon's signature?" The answer would appear to be as follows—Bacon when reading came across the long word, and with his eagle eye he at once saw that the 3rd to the 10th letters consisted of letters in his name I FR BACON I. He therefore begins to experiment with the word to see if he could possibly utilize it in any way to show his signature. He wrote out the word and then wrote it again reversing the letters, when he saw that the letters in the 2nd column from the beginning were OU and that the letters in the 2nd column from the end were also OU, the nine letters after and before the OUs being NORIFICAB. He also saw that the letters in the column next to the two Bs were IU and IU. If he could arrange

to cut away all the letters except the BACIFIRON he could show his signature. The I O U are three of the vowels, so he arranged a dialogue in the text between Holofernes and Moth abouts I and U (YOU), and by this means was able to tell his readers to cut out of the word all letters before or after the BACIFIRON, as demonstrated by Medio Templarius. He then showed his readers how to get rid of the four Is to leave FR BACON FR BACON.

Yours faithfully,

Birmingham.

EDWARD D. JOHNSON.

To the Editor of BACONIANA
Sir,

"CHRISTIANOPOLIS" AND BACON

Your note appended to my published letter of February 12th recalls to my mind the author of "Christianopolis"—(which I mis-spelt "Christianapolis") and I thank you for this information.

Andrae, I now recall, studied for the Church, and, as a student of the Church, would naturally evince no leanings towards the Rosicrucians. Apart from "Christianopolis," I have not read his works, or tracts.

Regarding the late A. E. Waite's view that Andreae was opposed to the Rosicrucians and regarded, as useless, the order, this would not seem to entirely agree with the following extract from *Everyman's Encyclopaedia*—

"He was long thought to be the founder of the Rosicrucian order, an opinion largely brought about by three books which were supposed to be an account of an existent secret society practising strange symbolical rites. He only acknowledged one of these and in all probability they were written as satires."

My opinion is that the one he acknowledged was "Christianopolis," but I have not come across any reference as to which of the three he acknowledged. I also think his acknowledgment was as a man acting as a mask for Bacon wittingly. The other two I have a shrewd idea are two books anonymously printed but attributed to Andreae, additionally, I am sure that these two were first printed in Italian and translated into German, probably by Andreae and, if this is so and it should be proved that "Christianopolis" was written by Bacon, then an investigation into the contents of these two will doubtless reveal Bacon's signatures as well, and be proved to be his works. Their first appearance whether in Italy or Germany, would probably be in Latin, though, since the design of all such works would have been their discovery in a future age through the ciphers they contain, the first editions in their first language would the more readily yield the secret. These two anonymous publications which I think to be *apparently* from the pen of Andreae, but only as a mask of Bacon, first confirmed the existence of the order (naturally then, as now, an uninstitutionalised one), rumours of which order had long been prevalent up to circa 1617 on the Continent and here.

I have read much of Mr. A. E. Waite and have corresponded with him, I have often been much at variance with his views, though his are scholarly translations—as of the Zohar—and his linguistic powers are undoubted, his work invaluable to an occult student but not always revelatory. I have not read "Turris Babel," I can say, however, that it was often usual for Rosicrucians to speak with apparent diffidence about their order (knowing it be unorganized and uninstitutionalised and therefore geographically nowhere, but a living thing nevertheless in its vital intellectual form), Thomas Vaughan, for one, wrote of it in a curiously off-hand way, and I have met with the same attitude in many writings, so that the reader could either read approval or disapproval, according to his or her bent and discrimination.

Yours faithfully,

Corner Cottage, Cobham, Surrey.

W. B. VENTON (Mrs.)

To the Editor of BACONIANA

Sir:

THE "ILE OF DIVELS" AND "THE TEMPEST."

The following may not be news to older Baconians; it is from a footnote in George Willison's *Saints and Strangers*, (History of Pilgrim Fathers) just published in the U.S.A.

"The story of the great storm, the shipwreck, the wonders and strange legends of the land as told, . . . in Silvester Jourdain's *A Discovery of the Bermudas*, otherwise called *The Ile of Divels* (1610), was early passed along to Shakespeare by his friend and patron, the Earl of Southampton, an officer of the Virginia Company, and inspired one of Shakespeare's greatest plays, *The Tempest*."

Yours cordially,

Los Angeles, Calif.

EARLE CORNWALL.

To the Editor of BACONIANA

Sir,

A BACONIAN DISCOVERY

George Wither published "A Collection of Emblemes Ancient and Moderne" in 1634 and 1635. In his foreword he mentions that the engraved pictures are not new but "graven in copper by Crispinus Passaeus" and "brought to view many years agoe." The Wither book holds 200 emblems divided equally over four Books and is brimfull of interest for Baconians. Maria Bauer found in here her clues which led to the discovery of the yet unopened but definitely located vault in Bruton's churchyard of Williamsburg, Virginia.

Recently I found an old Emblem book of 1611 by Gabriel Rollenhagen which immediately identified itself to me as the source of Wither's Emblems. There is no mention of an engraver Passaeus but here are unmistakably the originals of Wither's illustrations with their numbers still on them in the Wither book although the paginations do not always correspond. I found however only the first volume of Rollenhagen's emblems with one hundred emblems. There is a second volume and George Wither used all two hundred emblems.

Comparing the first hundred emblems of Wither with the hundred in my possession of Rollenhagen one single emblem has been tampered with, altered for some reason. Emblem 64 of Rollenhagen shows a *burning candle* with a bee. Page 76 of Wither shows Rollenhagen's emblem 64 with its number still on it but the candle is *extinguished* and the bee is gone.

The explanation which seems obvious is that Wither, who has already filled his book with numerous allusions to Francis Bacon, has added a cunning and very hidden one by indicating that since the death of Sir Francis Bacon (in 1626) the *light* was *extinguished* and the *bee* ("B") gone.

JOHAN FRANCO.

New York, 33, U.S.A.

To the Editor of BACONIANA

Sir,

SIR EDWARD COKE

In my short article in your issue for July I say with reference to *Sir Edward Coke*—

"In the trials consequent on Sir Thomas Overbury's murder Coke is said to have behaved with great spirit and impartiality," etc.

Since writing the above I have been reading Judge Parry's "*The Overbury Mystery*" and I have come to the conclusion that so far from behaving with "impartiality" the exact reverse was the case. I regret having mislead my readers on the point in question.

Yours faithfully,

Hinton St George, Somerset.

WILFRED G. C. GUNDRY.

To the Editor of BACONIANA

Sir,

CIPHER SIGNATURES IN *HENRY IV* (Part 1)

Mr. James Arther has made a very interesting discovery of cipher in the Play 1st Part *Henry IV*, Act 2, Scene 4, where Falstaff is exaggerating the number of opponents he has overcome.

Starting with the line—Falstaff: "Nay that's past praying for," and continuing to the end of the line, Prin: "O Monstrous! eleven Buckrom men growne out of two," if we add together all the numbers of the opponents in these lines we get 103—the simple count of Shakespeare. It will be seen that the numbers of opponents keep increasing; first there are 2, then 4, then 7, then 9, then 11. Adding these numbers 2, 4, 7, 9 and 11 gives us 33—the simple count of Bacon.

This scene appears on the page Nod. 57 in the Histories in the First Folio, and at the end of the 19th line down the 1st column on this page are the words *Ecce Signum*—behold the sign seal or mark.

It will also be observed that the 14th lines down this column is

"What a *hundred*, man"

and the corresponding 14th line up the same column is

"*Points* in my target thus"

thus drawing the reader's attention to the word "hundred," 100 being the simple count of Francis Bacon. The last word on the 14th line down the previous column (2nd column of the page numbered 56) is Francis.

EDWARD D. JOHNSON.

To the Editor of BACONIANA

Sir,

THE VAN SOMER "PORTRAIT" OF SHAKESPEARE

The portrait of Van Somer facing page 40, "The Martyrdom of Francis Bacon" by Alfred Dodd, has half left arm sleeve on right arm, as title page of First Folio Edition of Shakespeare Plays, published 1623, drawn by Martin Droeshout, and I would be pleased to hear if this has previously been noted.

Yours faithfully,

8 Greenhill, Wembley Park, Middx.

P. KAY.

To the Editor of BACONIANA

Sir,

ANOTHER BACON ANAGRAM?

In "New Views for Old" Mr. Eagle reproduces a page of the curious book called "The Learned Pig," published anonymously in 1786. It contains the following: "Hamlet, Othello, As You like it, The Tempest, and Midsummer's Night Dream, for five; of all of which I confess myself to be the author."

I do not know whether attention has previously been drawn to the fact that this sentence contains an anagram giving an example of what Mr. James Arther in "A Royal Romance" has called the "Kindred of the Boar." The word in anagram is "shoat" meaning a young hog. (See Cassell's Encyclopaedic Dictionary: Halliwell's Dictionary of Archaic and Provincial Words; or Thornton's American Glossary). I believe the word is still in use in U.S.A. but not in England, unless in dialects. But it was probably a living word in Tudor-Stuart times.

Of the anagram—(unless it is all mere coincidence)—H.O.A.T. is clear enough. But there is no Play of Shake-speare beginning with "S," hence the use of the form "Midsummer's Night Dream," where the "s" is misplaced.

Yours faithfully,

The Conifers, West Byfleet.

ARNOLD S. BANKS.

To the Editor of *BACONIANA*
Sir,

A PLEA FOR UNITY

Francis Tudor's myriad-mind, can be likened to a great Rose-cut Diamond. We do not all see the same 'facet' of this jewel, which scatters its Light upon all who seek to understand it. All methods and ideas, therefore, should be greeted with patience and understanding. Too much valuable time has been wasted already, owing to the War, which has to be made up by re-doubled efforts on our part. Let us then, rather bend our energies on spreading our theories and swelling our membership, than on argument as to the merit or demerit on but one aspect of this work.

Each one of us brings a highly individual and personal attitude of mind to bear on the mystery and intricacy of the subject and all ideas are important, even the mistakes, for we can learn by them and time will rectify them.

Francis and ALTRUISM, to me, are synonymous; let us forget ourselves in the work to vindicate the honour of a great and noble Englishman. I have an idea that Francis left directions for the recovery of the 'lost MSS' in some book, probably in cipher. The Student's room at the British Museum will be open next year . . . (so I was informed when I went there recently) I can only hope to see it packed with enthusiastic investigators bent on being the First to decipher or discover . . . THE book which will lead them to a Literary El Dorado!

Yours faithfully,

J.B.

BOOK REVIEW

A GUIDE TO FRANCIS BACON'S HAUNTS¹

It was full time that a guide to the houses and haunts of the great Francis Bacon should have been published, and in his short book entitled "Francis Bacon, A Map of Days," written by Mr. W. G. C. Gundry with the scholarly knowledge and understanding we expect always to find with him, at last the Bacon Society fills another niche which was badly needed. Very fully illustrated with photographs, engravings and an excellent map of London in the year 1601.

Mr. Gundry has written interesting descriptive articles on St. Martins-in-the-Fields, where the infant Francis was baptised, together with a facsimile photograph of the entry; on York House, the scene of his earlier years and also later when Lord Chancellor; on Gorhambury, his home near St. Albans, with the royal arms of Tudor still to be seen over the main entrance; on Westminster Hall, where he pleaded and presided when Lord Chancellor; on Middle Temple Hall, much associated with him; on Trinity College, Cambridge, his *alma mater*, which he adorned but left soon after the age of fifteen, having revolted against the stranglehold which Aristotle's works had imposed on academic teaching; on Gray's Inn, where he became a Bencher and obtained remarkable privileges on the excuse of health; St. Michael's Church, St. Albans, and other famous places associated with that great philosopher and poet.

There are a number of excellent illustrations. The frontispiece is the statue of Francis Bacon formerly in South Square, Gray's Inn, which suffered in the blitz, perhaps the most attractive of all, the Roubilliac head in the Library of Trinity, Cambridge, of him seated in a chair in St. Michael's Church, wearing the famous "Bacon" hat, and among others a portrait of Lady (Anne) Bacon, to whom he was so devoted. Visitors to London, and oversea visitors, will find Mr. Gundry's guide of great value. It is beautifully produced, on art paper, with a telling cover.

¹Francis Bacon—A Map of Days, by W. G. C. Gundry. The Bacon Society. Fully Illustrated: 4s.